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The Information Film

A REPORT OF THE PUBLIC LIBRARY INQUIRY OF THE
SOCIAL SCIENCE RESEARCH COUNCIL IN CO-OPERATION
WITH THE TWENTIETH CENTURY FUND

A REPORT OF THE PUBLIC LIBRARY INQUIRY

The Information Film

By Gloria Waldron

THE TWENTIETH CENTURY FUND

WITH THE ASSISTANCE OF CECILE STARR

1949

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THE PUBLIC LIBRARY INQUIRY

THE AMERICAN LIBRARY ASSOCIATION proposed to the Social Science Research Council, in 1946, that the Council "conduct a thorough and comprehensive study of the American free public library." The proposal further defined the nature of the study as "an appraisal in sociological, cultural and human terms . . . of the extent to which the libraries are achieving their objectives" and of the library's "potential and actual contribution to American society."

The Council approved the project and submitted to the Carnegie Corporation a proposal for a two-and-a-quarter-year study, to terminate in a general, final report in June, 1949. The inquiry was designed to use, insofar as possible in the study of the public library, such techniques and experience as social scientists have accumulated for the analysis of other social institutions. The Carnegie Corporation appropriated a total of \$200,000 for support of the study.

The Council selected a director to be responsible for the conduct of the Inquiry and for the preparation of a final, general report, and to serve as editor of such reports on special aspects of the study as he recommends for separate publication.

A committee was appointed for the Inquiry to serve in an advisory, deliberative, and consultative capacity, under the chairmanship of the director. The Committee has reviewed and criticized the general report and the other Inquiry reports recommended for publication. The interpretations, judgments, and conclusions contained in them, however, are made solely on the authors' responsibility.

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FOREWORD

THIS REPORT on the information film records the results of a study sponsored jointly by the Public Library Inquiry and the Twentieth Century Fund. The interest of the Inquiry in the documentary and factual film is natural, because such films are an increasingly important part of the materials that the public library assembles and distributes. The Fund's interest in this survey grows out of the fact that it has long been concerned with the use of documentary or information films as one means of disseminating the results of its research studies of social and economic problems.

Miss Gloria Waldron of the educational staff of the Twentieth Century Fund, who has had a large share of responsibility in the development of the Fund's film program, is primarily responsible for this survey of the information film and is author of this report. She had the assistance of Miss Cecile Starr, however, who assembled most of the information upon which Chapters 6-8 were based.

Although this investigation is part of a general inquiry into the functions and problems of American public libraries, the report deals broadly with information films in general and with public libraries as only one part of the complicated—and confusing—machinery now developing for the production, distribution, and exhibition of these films.

Miss Waldron paints a glowing picture of the great potentialities of the information film as a new instrument of communication and education, but a discouraging picture of the actualities of present-day production and distribution. In contrast to industrial advertising films and classroom, training, and sectarian religious films, which are being produced

in large quantities and effectively distributed, the information film for adults is produced sporadically and distributed ineffectually.

Because of the high cost of production and distribution, the author believes that the adult information film, like education, research, music, and art, will have to enjoy some degree of subsidization if it is to fulfill its great potentialities. As a step toward the production of more and better documentaries, she urges the establishment, possibly with foundation support, of a national film center. Such a center, which could be partially self-supporting, would have as its main function the encouragement of business and other agencies to produce needed films and the financing of worthy films which no individual agency wishes to support. Such an agency, she argues, would go far toward improving the quality and enlarging the supply of adult information films.

Even if production problems could be overcome, however, formidable distribution problems would remain. Here the author paints a dismaying picture of confusion, instability, and inefficiency. The inadequacies of film distribution grow out of the fact that the volume of business is small and the users of films are few, scattered, and not well informed concerning the availability of films. Miss Waldron believes that the public library and local film councils provide the main answer to distribution problems. Public libraries, as many are doing already, can serve as depositories for films, as they do for books—either independently or through close working arrangements with state and university extension libraries. The public library is also the best agency to provide needed information and guidance to film users, while the local film council can supplement and extend the library's activities.

This report, as an analysis of the procedures and problems involved in producing and distributing the information film, is an essential part of the Inquiry's study of the services of the

modern public library and will prove informative and useful to all those who are concerned with or interested in the information film.

ROBERT D. LEIGH

New York

June, 1949

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The Information Film

I

A NEW DIMENSION TO EDUCATION

OF ALL THE GREAT REVOLUTIONS in technology since the invention of printing, perhaps the new techniques of mass communication have had the most insistent impact on our daily lives. It is nearly impossible to determine how deeply movies, the radio, telephones, and wireless transmission have affected us. New doors have been opened. Old ones have been partially closed. Do too many children find reading pleasure only in comic strips? Do too many adults find it possible to relax only in darkened theaters or in bars equipped with juke-boxes and television sets? Is the art of reading being gradually lost to a generation of picture-magazine fans? In the constant din and display of radio, newspapers, magazines, movies, television, recordings, loudspeakers, car cards, billboards, juke-boxes, and music by Muzak, it is easy to lose one's perspective—if not one's mind—and to see only bad in the "mass culture" of our mass communications. Cheapness, silliness, and sensationalism are all too common. And the use of these highly developed instruments for aesthetic and educational purposes, or even in a merely intelligent way, is all too limited.

NEW COMMUNICATIONS FRONTIERS But mass communications are still young. Radio, recordings, films, and television have all been developed within the memory of one generation. Some of the new frontiers of mass communication are still barely discovered. Films, filmstrips, recordings, television

and FM broadcasting have tremendous educational possibilities for schools, libraries, churches, museums, and homes. They can be used in scientific work, in therapy, in art, in teaching. Children can see and hear Shakespeare in films and recordings. Scientists use the micro-camera to study motion and action. Citizens can see and hear in sixteen-millimeter films what the best research has been able to find out about social, economic, and family problems. Succeeding generations can have a record of our finest musicians and dancers.

This survey is concerned primarily with film as an instrument for adult education and culture. It is necessarily concerned, too, with the institutions—particularly the public library—that are making films an educational force.

The concentration on the purposeful use of film in this report in no way reflects on the validity of the theatrical screen which exists to amuse and entertain and which occasionally does so on a very high level indeed. Indirectly, the theatrical screen has certainly contributed a good deal to mass education, too, in terms of manners and morals.

Some millions of years ago a short ape-like ancestor of *Homo sapiens* uttered a warning cry to his mate and human communication, in the formal sense, was born. The origins of speech are mysteriously remote and uncertain. We can conjecture, but that is all. How language developed and became differentiated in various parts of the world we do not know, although there are several theories. We understand how the written symbols of the Egyptians grew out of picturization, but for millions of years there were no written symbols. Language was a means of communication only for those within earshot of a person's voice. Until the fifteenth century, even the written symbols were accessible to only a very limited number of people.

Then came printing, quite possibly the most revolutionary development of all time. But very likely, as with most great

technological discoveries, few fifteenth-century Europeans were aware of what had come to pass or could have anticipated the effects of this great discovery. Edison, in his enthusiasm for motion pictures, expected them completely to revolutionize education and never dreamed in the early pioneering days that films would be used chiefly for entertainment rather than instruction.

TECHNIQUES OF COMMUNICATION Let us suppose that in Gutenberg's day the use of printing had been as fully appreciated as communication media are today and that there had been as great an array of specialized educators, scholars, showmen, poets, and politicians as we have now. Very likely each group would have seen in it the answer to its special needs. Scholars and educators would have insisted that books be devoted entirely to spreading knowledge and learning so that there might be more scholars and educators—unlimited editions of Aristotle. Clerics would have demanded that the resources of the printing press be devoted exclusively to religious books—Bibles, hymnals, lives of the saints, theological summaries, histories of the church. Poets would have insisted that only great literature be printed. Burgomasters and monarchs would have had different ideas of the political usefulness of books. Showmen of whatever kind would have said, "Books should amuse and entertain. Books are for recreation."

Such differences of opinion do not trouble book publishers at all; nor book readers. They know that books can and should teach, spread knowledge, interpret life and morals scientifically and fictionally, propagandize, inspire, amuse, stimulate, and relax. Poetry, essays, novels, histories, textbooks, hymnals, scientific treatises, detective stories, and biographies—each has a place in printed literature.

Neither radio nor film has reached such untroubled diver-

sity. "What have you done to my child?" Dr. DeForest demanded recently of the radio industry. What he conceived of as a great cultural-educational medium he sees now as the debauched purveyor of the transient and the trivial. "In the commercial cinema there is no future worth serving," cries John Grierson.

Those who talk most of the power of radio and films are often most insistent, as Grierson appears to be, that they be used "for good purposes," for one end alone, however broad the purpose, and are most sure that radio and films today are completely misused. A balanced approach is rare.

COMMUNICATION THROUGH FILMS The film stands today as the newest and, perhaps, most powerful method of communication, with the possible exception of television. It is like books in its possible diversity, but it is more than books and more in ways that we do not completely understand as yet. It is a frontier still to be explored after the arguments over the direction in which we shall approach it have died down, so that we may try all the fruitful paths.

By capturing sight and sound in a mechanical device called a camera, film can create before our eyes any real or fanciful situation it chooses and with any preferred emphasis. The audio aspects of film vary from drum-beats (heroic or sinister), to poetic narration, to ordinary dialogue, to the whisper of a brook, to the chug-chug-chug of a tired engine, to dead silence after a hysterical shriek. The visual aspects of film may be ordinary studio acting, animated cartoons, processed shots in which the camera makes the impossible happen, symbolic images, montages of many different pictures, "documentary" scenes of real life, drawings or paintings of any kind. The camera can slow down, speed up, distort, exaggerate, and combine images and sounds in an infinite variety of ways. Norman McLaren has even *drawn* a sound track on film, creating an

entirely new kind of sound. He can now draw directly on the film both image and sound so that no camera or recording apparatus is needed.

With this infinite variety at its disposal, is it any wonder that we still do not understand fully the effects or potentialities of film? We know that the film viewer tends to project into or identify himself with what he sees on the screen; we know that film has, therefore, both emotional and intellectual force. We know that the illusion of reality on the screen is more immediately convincing than books or radio or still pictures, which are exclusively audio or visual, can be.

Film adds a new dimension to enlightenment and education, just as printing did in the fifteenth century. It also adds a new dimension to art, entertainment, science, and human relations. How thoroughgoing its application will be or how beneficial, one cannot tell. Hitler used film in a thoroughly frightening way—for mass propaganda (almost mass hypnosis), for indoctrination, for scaring diplomats out of their wits, and for ritual and symbolic values. But Hitler also used the printed word—*Mein Kampf*.

We must not be afraid of the emotion-stirring qualities of film simply because demagogues and Babbitts can so easily use them to propagandize or vulgarize, any more than we should fear emotions themselves. Those who distrust film because of its emotional power are apt to be naïvely distrustful of emotional experience as a part of living and learning.

Film is partly an unknown quantity today because we are still to a large or a small degree uncertain or in disagreement about the nature of the learning process, of the role of emotion and reason, and of the hows and whys of effective communication as a whole, especially as it affects attitudes and behavior.

VALUE OF FILMS Because film combines both sight and sound in a fairly permanent record, it is one of the most useful instruments we have today for bringing education and culture alive in a classroom, at home, or at a neighborhood meeting. The "seeing" of films is very important; most of our everyday impressions are acquired visually, and visual impressions are usually retained more readily than any others. Furthermore, as psychologists have pointed out, motion pictures are peculiarly able to communicate sequences of ideas, ideas upon which to base value judgments that can be grasped only in relation one to the other.

Film has both intellectual and emotional appeal. It can synthesize the two so as to provide a more absorbing and impressive approach to learning. Its possibilities are large. Film can be fanciful, literal, didactic, matter-of-fact, bombastic—whatever the subject or the audience seems to require. It can be simple or complex. It can be directed to a college graduate or to a grade school child. Films are more stimulating and attractive than many other learning devices, because both children and adults already have pleasant associations with film-viewing and because films have a more convincing command of reality than have most other media. Even the fanciful and the unreal can be made to seem real by the camera.

There is a subtle quality about film that makes it unique as an educator. It "lives" before us. It can project reality as can no other medium except television, and it can go beyond reality with animation, slow motion, fast motion, and numerous other ingenious camera devices. A stroboscopic (high-speed) camera can photograph action at $1/1,000,000$ a second. A camera that combines time lapse with X-ray can take one right inside an eggshell and reveal the egg turning into a baby chicken. One can see in a few short moments the overcoming of a nettle plant by a fungus parasite, a proc-

ess that actually takes many, many weeks. The fungus tentacles climb, embrace, and slowly strangle the furiously rocking, struggling nettle. It is life-and-death combat. At last the nettle is entirely covered by the parasite and hangs limp and broken. The violence of nature has been seen and felt with such emotional impact that one will never forget it.

Film has still another unique quality. It is usually a shared experience. The element of group sharing, or group focus, even though it is often purely passive, is a kind of yeast which transforms impressions and ideas received from the screen into a socially dynamic experience. This aspect of the screen was little explored or exploited, except by the Nazis, until the war demanded new methods of communication and propaganda in the democratic countries.

SOME EARLY LANDMARKS IN USE OF FILMS Films have been used for educational, informational, and civic purposes for a long time. The inventors and pioneers of motion pictures considered them primarily an educational medium. Edison fully expected films to replace textbooks "in ten years," according to Lewis Jacobs in his *Rise of the American Film*. Early films were on-the-scene recordings of actual events, such as President McKinley's inauguration. Newsreels have been standard theatrical fare for many years.

According to Gipson, in *Films in Business and Industry*, the United States Department of Agriculture produced information films as early as 1908. In 1912 the United States Steel Corp. produced "An American in the Making"—for nontheatrical audiences. In his *Rise of the American Film* Jacobs reports that the city of Cleveland made a film in 1912 on the need for dispensaries, nurses, and doctors to alleviate the evils of slum existence. He also reports that in 1917 the railroads made employee films on safety and courtesy. "One railroad company fitted up two cars as moving picture thea-

ters and sent them touring throughout the country." Gipson estimates that about sixty-two information films were made by the United States Army in the First World War, as well as some by the Navy.

The very origins of the motion picture are in education. The early experiments of Eadweard Muybridge in photographing motion in the 1870's and 1880's were conducted at the University of Pennsylvania with funds from the university. Later experiments of Dr. E. J. Marey, in Paris, were all in the interests of science and education. Some of Dr. Marey's early pictures are still excellent scientific films. Before 1923 ten great universities were engaged in some way in producing educational motion pictures: Yale, Chicago, Illinois, Indiana, Iowa, Oklahoma, Michigan, Nebraska, Wisconsin, and Utah. The United States Naval Academy had produced physical-instruction films. The State Department of Public Instruction at Raleigh, North Carolina, had produced a film-history of the state. After 1923 the use of sixteen-millimeter film and projectors gradually became standard for the non-theatrical field. The lower cost of its equipment was important to educational users, and equally important was the development by Kodak of safety stock, that is, slow-burning film.

Narrow-gauge film had been used almost as soon as the standard 35 mm. width. Many amateurs split the regular 35 mm. film into two 17.5 mm. widths. Other widths used were 28 mm., 22 mm., 21 mm., 15 mm., 11 mm., and 9.5 mm. Leading figures in the introduction of the 16 mm. standard were Willard Cook, Alexander Victor, George Eastman, and Samuel Rose. They foresaw the need for interchangeable film if there was to be a nontheatrical industry, as well as the need for a noncombustible film stock. In 1923 the first complete set of 16 mm. equipment (camera, projector, and film) was placed on sale.

NORTH CAROLINA'S EARLY STATE PROGRAM More than thirty years ago, in 1917, the North Carolina legislature appropriated \$25,000 for an adult film education program "designed to improve social and educational conditions in rural communities through a series of motion pictures selected by the Department of Public Instruction." According to Ellis and Thornborough:¹

Complete portable operating units were organized, each having a lighting plant, projector, screen and other equipment mounted on trucks. Ten community circuits were started. Application for the service came from the county Board of Education. In applying for the service the community agreed to pay two thirds of the cost while the state paid one third. To raise their share the community charged a small admission fee, which in most cases, was sufficient to meet expenses. Where there were ten community centers holding two meetings a month, the work in a short time grew until there were twenty county units holding 400 community meetings a month with an average monthly attendance of 45,000. In one mountain county not over forty in the first audience of 280 had ever before seen a motion picture. And in the remote mountain sections people often walked for eight or ten miles to attend a meeting.

The program was conducted by the Department of Public Instruction in co-operation with the State Department of Education, Health and Agriculture, the State College of Agriculture and Engineering, the State College for Women, and the State Farmers' Union.

The film program usually consisted of six reels of comedy, history, literature, and agricultural subjects. The Department of Public Instruction began to collect its own films and soon owned more than eight hundred films. In addition, local films were produced under the program "County progress"

¹For early educational film history see Ellis and Thornborough, *Motion Pictures in Education*.

films, which were first shown in the communities in which they were made, then sent around the circuit, and finally placed in the state's permanent film library.

It seems almost incredible that over thirty years ago a more complete local film program existed in North Carolina—on paper, at least—than exists anywhere in the country today.

THE NATIONAL PROGRAM OF THE SECOND WORLD WAR The Second World War gave nontheatrical films their greatest chance for service and their greatest public recognition. Every military leader from General Marshall down has said that films were an indispensable part of training, morale, and communication. Whole programs, such as those for the training of illiterates, were built on the use of film.

Charles F. Hoban, Jr., has beautifully summed up the whole wartime experience in *Movies That Teach*.²

In developing films for . . . important educational purposes, the Army applied to educational films the dramatic techniques hitherto used only in entertainment films. These techniques resulted in films which were emotionally possessive as well as intellectually stimulating, and, as a consequence, Army films penetrated deeper into the recesses of the human mind than do school films which coldly present a series of related facts without relating these facts to the backgrounds, interests, motives, and actions of the people to whom they are shown. Behind the developments in Army films was a broad concept of the dynamics of human behavior, and empirical understanding of the reasons why people behave as they do, and a positive approach to the direction and control of human behavior. In the past, schools and colleges have been primarily concerned with what people know, assuming that what they know will influence what they do. The Army, on the other hand, was responsible for what men do as well as what they know, and, to make this responsibility even greater, for what men

²Hoban, *Movies That Teach*, pp. 21-23.

do under conditions which frequently call for supreme sacrifice of life or body. Its films, therefore, dealt not only with *what men must know* but also *what men must do*, and *why they must do it*.

Hoban points out that it is precisely this concept of the film that makes it an effective tool for churches, community organizations, labor unions and business organizations, as well as for schools and colleges.

The Army motion pictures were aimed at accomplishing four major educational objectives, says Hoban.

General orientation about the moral purposes of the war, the nature of both allies and enemies, and the role of various components of the Army.

Understanding of the individual soldier's self-responsibility and proper conduct.

Information about current material development and military progress on all fronts.

Instruction and training in basic technical subjects and skills.

So well rounded and fundamental was this four-pronged program that it greatly influenced the whole concept of film use outside the Army. Previously, films were used by schools and colleges largely for academic instruction (the "bookish woodenly academic ten-minutes of supplementary aid," Hoban says bitingly), not for general information, habit formation in good conduct, or general social and moral orientation. The Army experience gave some leaders in both formal and informal education a new vision.

The average attendance at Army films (nontheatrical films) was estimated by Hoban to have been around 21 million. "In terms of its audience potential the army did twice the film business that Hollywood did before the war." It should not be concluded, Hoban stresses,

that the postwar market for nontheatrical motion pictures will be twice as great as the entertainment market. The data on Army film use, however, indicate the potential field of the nontheat-

rical 16 mm. motion picture, and particularly they indicate (1) the new and important field of 16 mm. motion pictures in public education, information, and training, and (2) the magnitude of the job that lies ahead for schools, colleges, churches, industry and labor groups, and public and private associations *to catch up with the progress of the armed forces in the use of educational motion pictures.*

A wartime audience of thirty or forty million people was created outside the theaters. Without doubt, there is a greater potential audience for films outside theaters than within. No one knows how many factory employees see sixteen-millimeter films now, how many club women show them at their meetings, how many Rotary Clubs, Chambers of Commerce, local unions, and churches are using films.

PRESENT SIXTEEN-MILLIMETER FILM PRODUCTION We do not even know exactly how many sixteen-millimeter sound projectors there are in the country, and estimates go out of date almost as soon as they are put down on paper. But estimates in August, 1948, cluster around 80,000 to 100,000 (some go as high as 250,000) compared with 6,500 in 1936 and 40,000 in 1946. A little less than two thirds of the projectors are probably in schools and colleges today. The rest are chiefly in churches, business offices, county agent extension offices, and libraries. It is estimated that before the war there were about 11,500 projectors in public schools. Now there are probably between 20 and 30 thousand. In 1940 only two public libraries had film collections. Now over fifty have them, and many more plan to start a film collection.

A good sixteen-millimeter sound projector costs from \$200 to \$600 and weighs from sixteen to more than one hundred pounds. Both silent and sound films may be shown on it. There are many models available, and cheaper and lighter projectors are on their way. Every year sees the in-

roduction of new, improved, and more inexpensive and convenient projectors. The demand has apparently been insatiable since the war years of priority allocation. War Production Board records show that for the years 1942 to 1945 approximately 85,000 projectors were produced for Army, Navy, and Lend-Lease use. Thirty thousand were produced for priority-civilian use. Total production of sound projectors in 1941 was 18,000; in 1946 and again in 1947 it was approximately 50,000.

SIXTEEN-MILLIMETER FILMS DESCRIBED What, precisely, is a sixteen-millimeter film? Ordinary theatrical film measures thirty-five millimeters in width. It is usually made of cellulose nitrate and is highly inflammable. Sixteen-millimeter film—often referred to as nontheatrical film—is narrow-gauge film made of cellulose acetate, which is noninflammable and quite safe to handle. Some sixteen-millimeter films are “shot” with a sixteen-millimeter camera and printed directly on narrow-gauge film. But more often the film is first photographed and recorded on regular thirty-five millimeter theatrical film and then reduced to sixteen-millimeter size. Sometimes the sixteen-millimeter version is changed (“edited”) to make it more suitable for nontheatrical audiences. The *March of Time* usually edits its theatrical releases when it reduces them to sixteen-millimeter size. Even films that will never be shown in theaters at all are usually made first in a thirty-five-millimeter version, because most film producers are more accustomed to working with thirty-five-millimeter equipment and it is easier to obtain good photographic effects, although considerably more expensive.

Home movies and amateur productions of all kinds are often made in the still narrower eight-millimeter-size film, and are shown on small eight-millimeter projectors. These are silent films.

A sixteen-millimeter noninflammable sound film, thirty minutes running time, can be packed into a can barely a foot in diameter, weighing less than two pounds. It can be shipped anywhere in the country for a few cents. It can be projected in any room that has electric current, and a generator can bring current into any room. With dusk and a shadow screen, even the room is unnecessary.

THE NUMBER OF FILMS PRODUCED Nearly 3,800 sixteen-millimeter educational films are classified in the 1948 *Educational Film Guide* (compiled annually since 1936). Probably between 500 and 1,000 nontheatrical films are now being produced each year. The new projectors in schools and communities mean that more films are urgently needed—and better films. The war not only increased the demand for films, it changed the standards for nontheatrical production. Government, Army, and Navy productions employed the finest technicians available, and their films are monuments to the power of the educational and documentary screen. Witness, “The True Glory,” “The Negro Soldier,” “Memphis Belle,” “The Battle of San Pietro,” and the “Why We Fight” series.

Most sixteen-millimeter production is centered in New York City, Hollywood, Chicago, and Detroit. There are dozens of companies—small and large—in New York and Hollywood producing every conceivable type of nontheatrical film. Detroit contains several large companies which specialize in “commercial” or industrial films, made for industrial sponsors, while Chicago is the center for two or three important producers of classroom films.

TYPES OF SIXTEEN-MILLIMETER FILMS It is almost impossible to classify nontheatrical films into types. They include Charlie Chaplin comedies, “Orthographic Drawing,” “Housing in Chile,” and “Hopalong Cassidy.” At any gathering of

sixteen-millimeter film people, the terms "documentary," "informational film," "instructional film," and "teaching film" will be on everyone's lips. But after some confusion one will discover that different speakers have different notions of what these terms mean. Some use "documentary" to cover all information and educational films. Others use the term in a more limited and correct way to describe only films based on real-life experiences using no sets and no professional actors.

Any definitions have to be fairly arbitrary when terms are used as loosely as they are in the sixteen-millimeter field and when films differ so widely as to subject matter, technique, and purpose. For the sake of clarity, it is probably necessary to be arbitrary and define the various types of films. One must keep in mind, however, that films are as diverse as books and as impossible to classify rigorously.

Broadly speaking, there are two main types: entertainment and nonentertainment (comparable to fiction and nonfiction in books). The entertainment films include sixteen-millimeter reductions of animated cartoons, westerns, musicals, and many Hollywood films that eventually find their way into the narrow-gauge market after sales to the regular theaters have been exhausted. Many foreign films and film classics also are "entertainment" films, although they may be viewed more for aesthetic and historical purposes than for sheer entertainment. Some film people prefer to call the entertainment films "fictional films." Either term will do.

NONENTERTAINMENT FILMS The nonentertainment films will be of most interest to us, because these films are more widely available in the sixteen-millimeter medium. It is these films that are most neglected by the 35 mm. industry and are most sought after by teachers, social workers, ministers, and civic leaders. It is these films, too, that most capitalize on the power of the screen to provide meaningful experiences for us

beyond the purely personal, by broadening our understanding and knowledge of the world around us.

The range of nonentertainment or nonfictional films is staggering. In terms of cost and quantity, probably the largest category is the industrial film: that is, advertising films, goodwill films for customer and employees, and training films. Many businesses have film budgets running into hundreds of thousands of dollars. Sometimes they hire their own producers; sometimes they turn over their film problems to the advertising agency that handles their account. Most of the largest advertising agencies have motion picture departments. Certain producers specialize in producing industrial films. Some of these are Jam-Handy, Audio, Caravel, Wilding Pictures, and Pathescope.

INDUSTRIAL FILMS An industrial film may be a five-minute glamorization of the sponsor's product, or it may be a feature-length history of the industry. It may deal with a problem only indirectly connected with the sponsor's product. Some very fine educational films have been made by business enterprises. These are often used by schools and community groups. Such "sponsored films" are usually free to the exhibitor. Often, industrial films are filled with too much blatant advertising to please anyone but the sponsor. But many firms have made splendid historical or educational films that contained little or no direct advertising. In fact, the first American film to use documentary technique throughout, "Nanook of the North," was sponsored by a fur company—Revillon Frères. "Nanook," which was made in 1922 by Robert Flaherty, is a film classic today. The whole documentary movement has its origins in this film.

Many businesses are using the screen as an educator for their own employees or for their dealers. Training and information films can knit together the employees of a large cor-

poration as no other method can. General Electric has made many such films. The Bell Telephone Company and United Airlines have produced fine color films whose sole purpose is to make switchboard operators and reservation clerks aware of the importance of their jobs and of doing them well. Sometimes the greatest contribution of such a film lies in its boost to the morale of the obscure clerk—after all, the company made that beautiful, expensive film just for him.

CLASSROOM FILMS After the industrial films, classroom instructional films are probably the most numerous in the non-entertainment field. Audio-visual education is relatively new in our school systems. Before World War II, the leading producers of school films were ERPI Classroom Films and Eastman Classroom Films, both distributed now by Encyclopaedia Britannica Films. Neither ERPI Films nor Eastman Films was strictly a commercial venture, inasmuch as ERPI Films was subsidized to the extent of \$3 million by Western Electric, and Eastman Films was heavily subsidized by George Eastman of Eastman Kodak Company. Hundreds of one-reel, ten-minute films were made on geography, biology, physiology, and social studies by ERPI and Eastman and later by Encyclopaedia Britannica Films, which now distributes these subjects as well as produces new ones. During the war and later, many new and old companies entered the classroom field—Coronet, Simmel-Meservey, Vocational Guidance Films, Young America, McGraw-Hill, Films Inc., and others.

Many classroom and teaching films are used by adult groups, as prints may usually be rented or purchased by non-school groups, too. Few classroom films will fail to hold some interest for adults. The magic of the screen overcomes a great many limitations. But most classroom films are too dependent on talk, too pedantic, and too stilted to be good films for any audience. But the children may have no choice. Still, a large

portion of several library collections for adult use are made up of schoolroom films. So few good sixteen-millimeter films are produced for adult use that film users turn in desperation to classroom films to make up the deficit. Fortunately, classroom films are getting better. Producers are experimenting with different lengths, use of music and color, and a more dramatic approach, so both children and adults can look forward to better educational films—better in the film sense, at least.

Low budgets have always handicapped the classroom producers. They operate on a painfully narrow margin. Consequently, the use of color or music may make the difference between profit on a low-cost picture or loss on a high-cost film. Until recently, the market was simply too small to attract competent film people or to permit the use of “frills” in the hope that better films would sell more widely. Now both school and adult markets are daily expanding, and quality is vastly more important than it was. The widening of competition in the school field is the liveliest proof of the growth of the market.

Considerable research has been devoted to the effectiveness of films in teaching and even to the effectiveness of various techniques of using classroom films. All the research—much of it the result of carefully controlled experiments—indicates that in a number of areas of knowledge films enable students to learn more quickly and to retain the learning longer than they otherwise would. Walter Arno Wittich and John Guy Fowlkes have ably summarized the results of educational research in this field in their recent *Audio-Visual Paths to Learning*.³ Charles Hoban, Jr., has summarized studies conducted by research specialists in the U. S. Army of the effectiveness of teaching and information films used by the Army in World War II. The results are impressive.

³Wittich and Fowlkes, *Audio-Visual Paths to Learning*, pp. 1-28. Hoban, *Movies That Teach*, pp. 1-40.

Here are some of the research findings quoted by Wittich and Fowlkes. A study by V. Clyde Arnsperger showed that children in Grades 5 and 7 gained markedly when films were used: 22 to 30 percent, in natural science units; 18 to 34 percent, in music units. Other studies show that the use of films increases superiority of performance, as recorded in tests, and retention of learning. In one study the film-using group averaged 38 percent higher in terms of retained information than did the control group. Another study shows that films contribute considerably to the gaining and retention not only of factual information but particularly of interrelationships other than time. Many research studies show that the use of films conclusively motivates heightened interest in pupils. One researcher discovered that at the college level films in the physical sciences are as effective as lecture demonstrations in developing ability to think and to reason. Another discovered that the greatest gain made by film-using children in history classes was made on tests dealing with historical characters. Movies dealing with people, causal relationships and social and economic relations were more valuable than those concerned with dates and event sequences. Numerous studies have shown that film-using groups make more intelligent judgments and interpretations and more readily grasp interrelationships.

According to Wittich and Fowlkes:

Hoban summarized the role of the motion picture in the development of critical thinking as follows: "Motion pictures do not, of themselves, develop critical thinking, but they provide experiences particularly rich in opportunity and material for such development. The kind of critical thinking developed on the basis of film usage is likely to be more realistic and more functional in the lives of students than that developed on the basis of verbal experience alone."

Motion pictures portray social customs, actions, and behavior

so graphically and so vividly that those who see them cannot avoid being conscious observers and therefore critics. Well-constructed educational sound films in the social studies are such vivid portrayers of life in every part of the world that the information gained from them cannot help but affect the living and thinking of the children who see them. In brief, the film depicts facts so clearly that their retained impressions thereafter affect not only the critical thinking of the children but also their attitudes and actions.

DOCUMENTARY AND INFORMATION FILMS Entertainment films, advertising and industry-training films, and classroom films are fairly well-defined, homogeneous classifications. "Documentary," our third type of sixteen-millimeter film, is just the opposite. Gradually, the term has become an inclusive one covering any kind of film that doesn't fit into the other categories, although it once had a very explicit meaning. It now includes all factual and information films, as it is commonly used.

Originally, "documentary film" meant a film that portrayed real people in a real social situation: "Nanook of the North," "The City," "The River," "Night Mail," "Song of Ceylon," and "The Plough That Broke the Plains" are fine examples of true documentaries. John Grierson, now in the British Central Office of Information, is the father of the term and did a great deal in England and Canada to pioneer the use of the documentary technique. In fact, what amounts to a cult has grown up around Grierson.

This is how Grierson describes the first principles of documentary films.⁴

First Principles. (1) We believe that the cinema's capacity for getting around, for observing and selecting from life itself, can be exploited in a new and vital art form. The studio films largely

Grierson on Documentary, ed. and compiled by Forsyth Hardy; with American notes by Richard Griffith and Mary Losey, pp. 100-101.

ignore this possibility of opening up the screen on the real world. They photograph acted stories against artificial backgrounds. Documentary would photograph the living scene and the living story. (2) We believe that the original (or native) actor, and the original (or native) scene, are better guides to a screen interpretation of the modern world. They give cinema a greater fund of material. They give it power over a million and one images. They give it power of interpretation over more complex and astonishing happenings in the real world than the studio mind can conjure up or the studio mechanician recreate. (3) We believe that the materials and the stories thus taken from the raw can be finer (more real in the philosophic sense) than the acted article. Spontaneous gesture has a special value on the screen. Cinema has a sensational capacity for enhancing the movement which tradition has formed or time worn smooth. Its arbitrary rectangle specially reveals movement; it gives it maximum pattern in space and time. Add to this that documentary can achieve an intimacy of knowledge and effect impossible to the shimsham mechanics of the studio, and the lily-fingered interpretations of the metropolitan actor.

. . .

. . . realist documentary [Grierson adds], with its streets and cities and slums and markets and exchanges and factories, has given itself the job of making poetry where no poet has gone before it, and where no ends, sufficient for the purposes of art, are easily observed. It requires not only taste but also inspiration, which is to say a very laborious, deep-seeing, deep-sympathizing creative effort indeed.

Under Grierson a whole school of documentary producers grew up—eager youngsters, anxious to turn the searching eye of the camera on the problems that beset men today. Usually, explicitly or implicitly, their films were “message films,” but the message was adroitly revealed by the camera, not superimposed on the sound track. Robert Flaherty, on the other hand, has continued to make superb documentaries with no message or point of view except to show beautifully and hon-

estly different ways of life. For Flaherty, documentary has been a personal technique rather than a "cause."

The new possibilities for serious films on social, economic, and political issues were exciting. The *March of Time*, adapting newsreel techniques to the documentary style, for the first time brought such films to theaters. Foundations, government agencies, religious organizations, and educators pounced on a new means of reaching large audiences with thoughtful, content-packed material. Some of them produced straight "information" films, with little or no "message" except to encourage a desire for knowledge and enlightenment. Some of them produced frankly propagandistic pictures—pleas for tolerance, for Sunday school attendance, for city planning, for more effective rural education, for better prenatal care. During the war, the Army, the Navy and the OWI made documentaries by the scores. Unions, city governments, medical associations, research foundations, and colleges are other groups that are producing what are called documentary films today. Some even maintain their own studios.

Most of the so-called documentary films now use actors or sets, in spite of Grierson's principles, sometimes mixing actors with real characters; some of them employ animation for some or all the sequences. Flaherty is the only producer who continues to make great documentaries in the pristine sense of the word. To all except students of the film, documentary no longer refers to technique, but to subject matter. If a film deals seriously and informatively with atomic energy, folk dancing, human relations, rural electrification, or world trade, it is considered a documentary. Sometimes the term "information film" is used synonymously with "documentary." In this report the term "documentary" will generally be used in the broad sense which includes all serious adult nontheatrical films, rather than in the more limited sense of technique or in terms of Grierson's aesthetic principles. "Documentary films,"

as the term is used today, include films on freezing fruits and vegetables, swimming techniques, rules of nutrition, the curing of pork, and similar practical guidance subjects, as well as broad social problems.

THE SPREAD OF DOCUMENTARY TECHNIQUES Even Hollywood has discovered the power of the "real"—and is advertising that this film or that was shot in the new documentary style. "Boomerang," "The Naked City," and "The House on 92d Street"—"semi-documentaries"—are examples of documentary style in entertainment films. "Boomerang" and "The House on 92d Street," which were electrifying because of their contrast of melodrama with real, everyday life, were produced by Louis de Rochemont who was responsible for the early March of Time series. Richard de Rochemont, who is now producer of March of Time, is credited with the wry remark that "documentaries became known as semi-documentaries when they started to make money."⁵ At any rate, Hollywood has found that even a fairly superficial murder story gains interest and force from the authenticity of documentary technique.

Let Daniel Klugherz sum up this discussion of documentary technique:

As opening titles and music fade, the audience [in a theater] begins to watch the feature picture in an agreeable, uncritical state; Coleridge called it suspended disbelief. Like a child whose mother says, "I am going to tell you a story," the audience settles comfortably, submits; the mind becomes receptive.

The documentary film asks a different response. "What is on the screen is reality. Don't hold back belief. Believe. Continue to believe when the film is over." The audience is active; it compares the screen reality to a reality it knows: the daily job, income taxes, housing, war and atomic bombs. As though it were in an

⁵*Film Daily*, Wednesday, May 19, 1948.

argument, it examines every fact for a flaw. The facts, the portrayal of people and places must have an authenticity beyond anything in a fictional film. . . .

In *The True Glory*, the plain voices of ordinary people, with their mistakes in grammar and pronunciation, were so real that some people in the audience said that they kept searching the faces on the screen to see who might have been talking. It was an excellent illusion of talking done on the spot because the writing was on the spot, the result of hundreds of interviews. . . .

Although the purpose of a documentary is to clarify, it should be true to the lack of clarity and consistency in human behaviour. A film that sets out to contrast life in slums with life in a new housing project will lose authenticity if it shows sad people in the slums (without a filter) and the people in the housing project happy and sunburnt (with a filter). In a group of people looking at a ball game, not everybody looks; someone for some reason is not looking or is looking in the wrong direction. These exceptions happen and one should expect them on the screen along with the average. As a matter of fact, the exceptions, the nuances of behaviour, the particular way a man smokes, eats or drinks presents a sharper picture, more vivid and more lasting.

. . . In the expected upsurge of informational films only those directors will capture a deeper understanding of life who do not turn aside for the bright line and sleek texture, but search intently for the truth as it quietly passes.⁶

It is the spirit of the film, rather than the actual form, which determines whether it uses the documentary approach or not. A simple five-minute film on care of the teeth that is made with an eye to authenticity and creative use of the camera can be made in the documentary manner. Sincerity, realism, an eye for detail, a probing for hidden and underlying meanings, and an artist's awareness of the essential qualities of things and people are more important than whether the film uses actors or what its subject is.

⁶From Daniel Klugherz, "Producing Authenticity," *Film News*, December, 1945.

The outstanding producers of documentaries are names to respect. John Grierson, Willard Van Dyke, Cavalcanti, Paul Rotha, Pare Lorentz, and Robert Flaherty are artists of the screen. Many a documentary is dull and amateurish, but the great ones have vitality, impact, and integrity that fuse into a revelatory experience, as do great music, literature, and painting. The screen, too, can reveal, deeply and meaningfully.

ADVANTAGES OF THE FILM MEDIUM FOR ADULTS Probably Hollywood is right when it says that "serious" nonentertainment pictures are not box-office. With the sixteen-millimeter film, however, the mass box-office no longer rules. There are a hundred different kinds of audiences for whom different kinds of films are made. Nontheatrical films are made for medical students, for school teachers, for stockholders, for grade-school children, for sales clerks, for farmers, for policemen, as well as for the general adult public.

Wherever specialized knowledge needs to be imparted to a large group so as to have a vivid and lasting effect, a film may be the most effective way to present it. It may also be the proper way where the knowledge is of such a character that visualization is the only or the best way of presenting it accurately and realistically. And it is likely to be the answer when the group that is to be reached are not book readers.

These, then, are four great educational advantages of the screen: (1) the illusion of reality, which calls forth an active identification, makes the knowledge "felt," adds conviction and depth to the learning process; (2) many fields or aspects of knowledge cannot be adequately presented in words or in still pictures or by any method excepting film; (3) many people who cannot or will not readily attend lectures, read books, pamphlets or editorials, travel abroad, or go to museums, will willingly see educational or informational films, because they are already movie-goers, as a rule, and have pleasant associa-

tions with film-viewing; (4) the film focuses group attention more effectively than do other techniques. This is especially true of adults, who are apt to be bored and restless in a "classroom" atmosphere.

A NOTEWORTHY EXAMPLE: "THE CITY" For example, each of these principles can be applied to one documentary film—"The City." It was made in 1939, by Willard Van Dyke and Ralph Steiner, in co-operation with Henvar Rodakiewicz. The film was produced for the American Institute of City Planners, under a grant from the Carnegie Corporation. Its main thesis is that today cities are crowded, impersonal, unhealthy places in which to bring up our children and that we must plan new kinds of communities on the Greenbelt model. It contrasts life in "metropolis" with life in a quiet, homey suburban Greenbelt, replete with playgrounds, school, shopping center, picnic grounds, and space.

The film opens with idyllic scenes of an early day before metropolis. The audience wistfully recalls the joys of spring in the country, living on the land, the old swimming hole, hay rides, and sewing bees when grandma was a girl. The rudeness and squalor of metropolis is an emotional hay-maker after this bit of nostalgia. With humor and irony, the camera races through traffic jams, peers into subway crowds, invades cafeterias, and prowls in the slums. The musical score (by Aaron Copland) underlines what the camera sees. Millions of metropolitans are shown gulping down food at lunch counters, while machines grind out pancakes, waffles, toast, doughnuts, and other edibles. Metropolis becomes a nightmare of simultaneous confusion and precision. The machines are precise and well ordered—so many griddle cakes a minute. The people are hectic, harried, and breathless.

The camera has selected just those frenetic details of city living that will make us think—"Yes, this is the way it is, and

it is awful." We are both amused and anxious to do something about it. Then the camera goes to a Greenbelt community, where trees, neat houses, bicycles, kids on swings, and spacious kitchens pass before a delighted narrator (Lewis Mumford). Here is peace, order, nature, safety, cleanliness, and space—most of all space. The audience feels like a New Yorker in the country—they can breathe again, after the pressure and confusion of metropolis.

WHY "THE CITY" IS A SUCCESSFUL FILM "The City" realizes with distinction the chief advantage of the screen: it makes us "feel." One may not become a "Greenbelter" after seeing it, but one will surely see city life with new eyes. And one's knowledge of urbanism—particularly its unpleasant aspects—will be richer by far more than statistics.

"The City" capitalizes on the second advantage, too. It uses the camera to catch ideas and facts that could not be adequately conveyed by any other medium. Its scenes of Sunday traffic jams along the highway are a superb example. One has to be in such a jam—or to see one—to understand the effects of a weekend outing on the city dweller as he struggles back home. Seeing the jam is even more instructive than being in one—for the madness of honking horns, whimpering children, exasperated policemen, irate drivers, and helpless victims of flat tires is all the more apparent to the detached observer who sees the scene as a whole. Another example of the incomparable power of the camera to reveal what no words could express as effectively is the shot of a towering skyscraper in which the camera pans slowly up and down, story after story, window after window, and then drops swiftly to the ant-like scurriers below. This film has been seen by thousands of adults who would probably not be likely to read about city planning or to hear speakers on the subject. It has focused on

an important social problem the attention of many audiences that would otherwise have been largely unreachable.

"The City" has a very special message, but, like most good documentaries, it can be used in many different ways. Any film that really plumbs the depths of some aspect of modern life can shed light on more than its special subject. "The City" is stimulating stuff for psychologists, sociologists, philosophers, home economists, architects, cultural anthropologists, and anyone else interested in urban American life *circa* 1939. Needless to say, it is an enduring delight to people who merely like good films.

AN INDUSTRIAL FILM: "AN ORCHID FOR PEGGY" "An Orchid for Peggy" is an industrial film that achieves distinction in quite another way. Pathescope Productions made this film for the Bell Telephone System. Peggy is a sorting clerk; she sorts out tickets for toll calls. As the picture opens, Peggy, who is about to be married, is given a surprise party and an orchid by her fellow workers. She thinks of her years with the company and of her associates and friends. She remembers how monotonous her work seemed and how frustrated she felt until an intelligent supervisor showed her how important even tiny, routine operations are in making the telephone service work. Shots of linemen, operators, bookkeepers, clerks, and factory workers making equipment show how teamwork is what makes the wheels go around. Peggy begins to understand that this kind of teamwork is behind all the goods and services she takes for granted, from movies to automobiles. She works harder and with a greater sense of achievement and is advanced to more important jobs. In the end, she takes leave of her job and her fellow workers with regret and affection.

A simple little story, but a world of good psychology went into its making. It is not hard for the average telephone worker to identify herself with Peggy; to understand and re-

sent the monotony and the unimportance of her very specialized job, and yet to feel pride and wonder at the efficient, complex system in which she plays a part. The film is being shown especially to new employees to help them adjust to their jobs. The good will arising out of their delight at having a fine motion picture devoted to their problems is probably as important to the company as the actual message in the film.

A DISCUSSION FILM: "THE CHURCH IN THE ATOMIC AGE" An interesting new kind of documentary is the "discussion film," which takes no partisan position in the usual sense, but attempts to furnish background information and to present issues so that adult audiences can better discuss and act on them. Such a film is "The Church in the Atomic Age," made by RKO Pathe for the Film Forum Foundation, under Dean Charles E. McAllister's leadership.

"The Church in the Atomic Age" shows how and why atomic bombs were dropped on Nagasaki and Hiroshima and what led up to those acts, starting with Pearl Harbor. It asks whether we had moral or military justification for dropping the bombs and what the church should do about atomic warfare in the future. It provides no answers, but it poses the questions dramatically and intelligently. Any religious group—Christian or Jewish—would find this film challenging. Its basic question "Can the church—can morality—survive in an atomic age?" applies equally to all sects and creeds.

THE DOCUMENTARY POINT OF VIEW Here are three very different information films addressed to different audiences: "The City," "An Orchid for Peggy," and "The Church in the Atomic Age." At first glance they would seem to have little in common. One is a plea for city planning, one is a job-orientation film for telephone employees, and one is a "what can we do about war?" film for religious audiences. Perhaps it has

already become clear how similar these films are: each deals with attitudes and values; each deals with some problem of the individual's adjustment in different capacities to the world around him; each seeks to motivate the individual to improve his adjustment or the environment around him; each has ramifications and implications that make it of interest to a great many different kinds of people and in different ways than the producers may have conceived.

A RANDOM SAMPLING OF DOCUMENTARIES - Making generalizations on the basis of three films is a dubious procedure, but the description of many more sixteen-millimeter films might become a little boring. Here are listed a block of the 185 films that were entered in the 1947 Chicago Film Festival, chosen at random. They did not win any awards at all, so they were "run of the mill." The list is exactly as reprinted in *Film News*, February, 1948. Of these 15 films, well over half deal with values, attitudes, and motivations, are concerned with some problem of the individual in a complicated world, and are of considerable general interest, although most were made for rather specialized audiences.

PAINTING THE CHINESE LANDSCAPE—Shows the painter's philosophy of "The Little Man" in harmony with great Nature. 10 mins. color. Prod: Wango Weng. Apply China Film Enterprises of America, Inc., 35 Park Ave., N. Y. 16.

PARTY LINES—This puppet cartoon emphasizes the need for courtesy on party line phones. 9 mins. color. Prod: Bill Baird. Rent free. Apply local Telephone Company offices.

PASTEUR'S LEGACY—Depicting the many contributions of the great scientist. 11 mins. Prod: Les Films Minerva. Apply Modern Film Corp., 729 7th Ave., N. Y. 19.

PATTERN FOR SMARTNESS—For young girls who want to make their own clothes. Demonstrates use of a pattern. 20 mins. color. Prod: Hartley Productions. Rent Free. Apply Association Films, 346 Madison Ave., N. Y.

PEOPLE'S CHARTER, THE—Stressing the role of the United Nations in preserving world peace. 16 mins. Prod: U. N. Department of Public Information. Apply Films of the Nations, 55 W. 45th St., N. Y.

PEOPLES OF THE SOVIET UNION—Julien Bryan records the life of the many nationalities comprising the USSR. Prod-Dist: International Film Foundation, 1600 Broadway, N. Y. 19.

POLAND—The life of the Polish people; a postwar editing and narrating of excellent prewar library film. 20 mins. Prod-Dist: International Film Foundation, 1600 Broadway, N. Y. 19.

POLITICAL PARTIES—How a political party in the U.S. can be made to serve the will of the people. Prod-Dist: Coronet Instructional Films, Coronet Building, Chicago, Ill.

POP RINGS THE BELL—The story of the economic value of education. 11 mins. Prod: Jam Handy, Rent free, from National School Service Institute. Address the Institute, care of Jam Handy, Detroit, Michigan.

POULETTE GRISE—Norman McLaren's depiction of the storied gray hen, set to a musical background. 16 mins. color. Prod-Dist: National Film Board of Canada, 620 Fifth Ave., N. Y. 20.

PRAGUE BAROQUE—The baroque art of Prague. 12 mins. Prod: Czechoslovak Documentary Production. Inquire Czechoslovak Information Service, 1790 Broadway, N. Y.

PREVENT DYSENTERY—Public messages to prevent dysentery. 10 mins. color. Eng., Sp., Port. Prod: Apex Film Corp. Apply Institute of Inter-American Affairs, 499 Pennsylvania Ave., N. W., Washington 25, D. C.

PRICELESS CARGO—The story of safety for children enroute to and from school. 18 mins. Rent free. Prod-Dist: Jam Handy, for the Superior Coach Corp. Inquire Jam Handy, Detroit, Mich.

PROSPECTING FOR PETROLEUM—Three dimensional animation (Pal Puppertoons) depicts the search for oil. 21 mins. color. Prod: George Pal Studios, Hollywood. Rent free. Apply Shell Oil Co., Inc., 50 W. 50th St., N. Y. 20.

PUBLIC OPINION—Defining, measuring, analyzing it. 10 mins. Prod-Dist: Encyclopaedia Britannica Films, 20 N. Wacker Dr., Chicago.

SOME CONCLUSIONS The main conclusions to be drawn from all this are that (a) sixteen-millimeter films can be and many are made for highly special purposes and audiences; (b) most adult, and many school, films are useful for wider purposes and audiences than those for which they were made; (c) almost any well-made nontheatrical film that contains interesting authoritative information on a not-too-technical subject will appeal to adults. Most of us enjoy learning when the learning is made easy for us, as on the screen.

An energetic club leader, teacher, or librarian who is looking for information films on a special subject will eventually find that many films touch on it or throw new light on it, but few will discuss the exact subject. "The City" may be used for highlighting a dozen different problems: child care, family life, public housing, slum removal, health problems, mental hygiene, city government, economic decentralization, and so forth. On some of these subjects no specific films are available. So one must turn to related films instead.

But why use a film at all unless a good film on the exact subject exists? Because films arouse more interest than other techniques; because films have a subtle way of knitting a group together—of focusing the group and making it more receptive to what follows in the way of discussion or reading or lecture; because films can contribute insight, even when they bear indirectly on the subject at hand, in a way that few methods can. The film is a catalyst.

As Dorothy Canfield Fisher says: "Films seem to me a new and invaluable medium for starting group discussion. I wish they could be widely shown to all Americans of high school age or over. They have an almost magical power to stimulate thought and intelligent discussions."

What happens after an audience sees an information film depends on the group leader or teacher. A residue of informa-

tion will be retained, but the catalytic effects may be largely dissipated if there is no discussion, poor handling of the discussion, if the room is drafty or overheated, or for any number of reasons. Film is no open sesame to education. Used wisely, it is an invaluable aid—that is all. But that is a good deal in a complex culture in which more and more education is needed on more and more subjects for people to cope with their environment successfully.

2

PROBLEMS AND PROSPECTS IN SIXTEEN-MILLIMETER FILMS

THE SIXTEEN-MILLIMETER FIELD is entering a period of great change and expansion. That is certain. In such an amorphous field as this is, however, it is difficult to know what is a major trend and what is a passing tendency peculiar to only one phase of the nontheatrical film. But some trends, both in our own country and abroad, are clear and worth noting.

The use of sixteen-millimeter films is spreading in many countries. The importance of information and documentary films is increasing in such countries as India, Australia, New Zealand, and the Scandinavian states. A recent UNESCO survey shows that seventeen countries are making and using educational films. Probably nontheatrical films have been most significant in England and the Dominions, especially Canada. Propaganda films were powerful weapons in Hitler's Germany and in Hitler-occupied Europe: wherever they had been, the Germans left sixteen-millimeter projectors, some 3,000 in France alone. In Russia all films are, in a sense, propaganda films. Since Soviet theaters are extensions of the state, little room exists for a special nontheatrical development, aside from school or instruction films.

RECENT DEVELOPMENTS IN ENGLAND In England the trend has been increasingly toward government subsidy of production and distribution of school films, documentaries, and adult instruction films. Even the local "film societies" are indirectly subsidized from proceeds of theater taxes. *The Factual Film*,

a British publication, reports that there were about thirty film societies in existence in 1945.¹

Some observers feel that bureaucratic red tape and mass production of films has resulted in growing sterility in British documentaries. The two leading articles by John Grierson and Forsyth Hardy in *Documentary* 47² discuss just this problem. Says Grierson, who has always been an ardent advocate of government propaganda films:

The films are slack for lack of fire, and so are the boys who make them, runs the criticism. There are shocking stories of people of talent doing nothing for a year and losing their competence. . . . Committee production, I am told, has raised its ugly head to the point where films are killed in the script by bureaucratic indecision.

Grierson feels strongly that government-directed activity is worth the price. Hardy, however, replies that since British documentary began in 1929 with Grierson's "Drifters," there has been a profound change; "the British documentary as a whole lacks the inspired leadership it knew in its brightest days."

There are both a Film Institute and a National Film Library in England. The British Film Institute was organized with government aid in 1933 "to encourage the use and development of the cinematograph as a means of instruction and entertainment." On the Board of Governors, according to *The Factual Film*, are representatives of the public interest, the film producers and exhibitors, and the following educational groups: Royal Society of Teachers, British Institute of Adult Education, and Association of Education Committees.

The main activities of the institute have been to provide in-

¹Arts Enquiry, *The Factual Film*; a survey sponsored by the Dartington Hall Trustees.

²*Documentary* 47, issued for the First International Festival of Documentary Films.

formation about films. It publishes a periodical, *Sight and Sound*, and the *Monthly Film Bulletin*. It also serves as a sort of parent body for local film societies. Partly because its budget is small and not permanent, but renewable from year to year, the institute has not been particularly successful or effective, according to the Arts Enquiry report in *The Factual Film*. Probably its most successful undertaking was the establishment in 1934 of the National Film Library to preserve films of national and historic value and to distribute nontheatrical films to educational groups and schools, a function which the Museum of Modern Art fulfills to a limited extent in this country.

According to the Arts Enquiry report in *The Factual Film*, the library's collection of documentaries and other non-theatrical subjects is rather meager, because funds are inadequate to purchase copies and the producers of such films can rarely afford to make a gift of them.

In 1947 the library owned approximately 2,500 titles of all sorts. Students are permitted to study the films in the library, and when demand is sufficient, duplicate prints are made for loan to outside groups. More than one hundred films are now lent in thirty-five-millimeter and sixteen-millimeter prints. The library has also edited and combined a number of films for film-appreciation purposes. It is doubtful whether the library's activities are nearly as extensive or effective as are those of the Museum of Modern Art in this country.

According to the *Informational Film Year Book*, the Central Office of Information supervised production of about 107 fact films in 1947, while about 190 such films were produced by private sources.³ The same people are responsible for the bulk of both private and government films. The old guard of British documentary—Elston, Anstey, Grierson, Rotha et al, work closely together, partly through Film Centre Limited, an

³*Informational Film Year Book*, 1948, Edinburgh, Albyn Press,

advisory-information-co-ordinating group and publisher of *Documentary News Letter*.

On balance, the trend in the British Isles is toward more and more specialized production and use of adult information films.

CANADIAN FILMS In Canada the government processes seem to be more orderly than in Britain. Through a central agency, the National Film Board of Canada (organized by John Grierson during World War II), films representing a wide range of subject, technique and quality are produced and distributed, the local film councils and public libraries playing an important role in community film use. According to *The Factual Film*, the board directs activities which in Britain are split up among the Central Office of Information, the Crown Film Unit, Film Centre, British Film Institute, and other groups. The board maintains its own producing and distributing machinery and its own laboratory.

The National Film Board, now directed by Ross McLean, releases about 150 new titles each year, a large number of which are distributed to 235 film libraries, of which 59 are public libraries.⁴ About 100 public libraries in Canada use films.

The board has organized its own rural film circuits to reach citizens who have no access to film libraries, and has produced many films especially suited to rural needs and interests. In addition to the rural circuits, it operates special industrial and trade union circuits.

The National Film Society of Canada is a nonprofit, private organization, organized in 1935 to provide a central library of nontheatrical films. It distributes films—Canadian and foreign—to libraries and community groups and operates a clearinghouse for information and reference. It has a large collection of nontheatrical films on all subjects.

⁴See *Bulletin of the Canadian Library Association*, February, 1948.

Rural use of information films is probably more extensive in Canada than anywhere else in the world, because of the government's rural circuits of sixteen-millimeter films.

Government direction and subsidy of film production and distribution in Canada was a logical development because of the lack of a private film industry there, either theatrical or nontheatrical.

TRENDS IN THE UNITED STATES In the United States the trend has been entirely away from government or any other central direction of nontheatrical films. Since the discontinuation of the Library of Congress motion picture activities, because of lack of funds, no agency exists which can co-ordinate the government's activities, nor is there any official film depository or film information center. Each government agency is on its own in the making, distribution, and use of films. And, of course, private agencies have no national source of guidance either.

The Library of Congress would have been the ideal co-ordinating agency to handle exchange of information, joint distribution, cataloguing, and promotion for government films. Before the budget cut in 1947, it also planned to act as an official depository for film producers of all kinds and an information center for film users. The depository function would merely have been an extension of the library's role as official book depository. Why it is right and proper for the library to render service to book users and to preserve, catalogue, and classify books and not to do so for films and film users is a mystery decipherable only by the Congressmen who made the decision. One is tempted to think that it was an irrational decision based on some sort of nineteenth-century reverence for books as apart from other means of communication.

Film production by various government agencies is also being affected by economy measures. The Department of

Agriculture is now making only about twelve films a year, and the U. S. Office of Education, which sponsored some 450 wartime films, is apparently making none. No other government agency has ever carried on continuous production, except for the wartime agencies, although the Bureau of Mines has successfully stimulated production of many films by private agencies and the State Department produces films for use abroad.

The Grierson point of view that the documentary film "was conceived and developed as an instrument of public use . . . as an instrument to be used *systematically* in all the fields of public instruction and enlightenment" has not taken root here at all. Since the war, documentary (in the broad sense) has gone back to private agencies for funds and sponsorship. This was probably to be expected, since Americans, much more than the British or the Canadians, are loath to undertake "public" projects when private funds and energy are available. The results are both good and bad. The use of films is developing much more slowly in the United States than in England and Canada, especially in rural areas, because there is no official center here to subsidize and encourage it. On the other hand, a variety of patterns are in the making, and there is room for spontaneous developments of all sorts. No one group has undue influence in any aspect of nontheatrical production, distribution, or use. This may make for more lively results in the long run.

PROPAGANDA IN DOCUMENTARIES A good many prominent citizens—especially businessmen and legislators—have long looked with skepticism on adult documentary-information films, because they fear that the articulate makers and users of these films are, consciously or unconsciously, propagandists of one sort or another. Many of them are. Many of them do not hesitate to manipulate the screen in the service of their

own ideologies even when the film is not intended, by subject or purpose, to do so.

The legacy of Grierson is such that "documentary" has been entirely too much associated with "propaganda," i.e., an excessively sentimental emphasis on "uplift." Too many of the documentary and information film producers subscribe to immature political and economic theories that creep into their films. But some do not. Intelligent sponsors—business, government, or foundation—must learn to discriminate. They must learn to discriminate, because a film is without integrity when the producer is manipulating it to his own private ideological ends, whether the ends are good, bad, or indifferent and because a film is apt to reflect the naïveté or wisdom of its producer. More often than not the film-maker is likely to be naïve to a fault in the realm of the social sciences, in which documentary has so much to contribute.

An enlightening illustration of the way in which films are used as propaganda vehicles is to be found in the United Electrical Workers Union Film "Deadline for Action" and the Research Institute of America's "Crossroads for America." Many business groups in this country saw "Deadline for Action," the UERWA film and were infuriated by its Communist-inspired attack on "monopoly capitalism." It was so effective in film terms, in spite of its gross inaccuracies and distortions, that they winced. Only one group, however, the Research Institute of America, stopped fuming long enough to make an answer to it—"Crossroads for America." "Crossroads" was almost as effective as "Deadline" in film terms, but suffered from the same evident desire to propagandize the audience. Instead of sticking to its main theme of showing how Communists work in labor unions, it attempted to sell the audience, without adequate evidence, on a whole economic and political philosophy.

It is interesting to note how both of these films used some

of the same symbols—the Lincoln monument, for example—to elicit an emotional response and identification from the audience.

Paul Rotha's "The World Is Rich" (British Central Office of Information) is a beautifully made film which nearly spoils its important central theme by intruding some half-baked economics that cannot stand the test of expert examination.

Government and industry have produced great films without bias. An exceptional film, both in beauty and freedom from propaganda, was released this year (June, 1948). Robert Flaherty—creator of "Nanook" and "Man of Aran"—has completed an eight-reel film for Standard Oil of New Jersey. The film, "Louisiana Story," was two years in the making. Following his usual method, Flaherty lived with his Cajun people in the bayous of Louisiana, making his film out of their daily lives. An original score was written by Virgil Thomson and conducted by Eugene Ormandy. The project probably cost well over two hundred thousand dollars, and not a single reference appears anywhere in the film to Standard Oil. Credit the corporation with a fine sense of public service!

"Louisiana Story," made to improve the public relations of an oil company by the dean of documentarians, the development of the Film Council of America, and the emergence of films in public libraries add up to a significant trend, which will be discussed later.

WIDE VARIETY OF MODERN FILM TECHNIQUES Among film makers and users there are always arguments as to what is a good film. Can documentaries (in the pure sense) have a greater educational impact than routine classroom films? Can a film be educationally effective if it is dull? One of the more noticeable trends in nontheatrical films is a growing tendency for "purist" lines and specialization to disappear—for the concept of what films can and should do to broaden out. In the

earlier period of the thirties, there was much dispute between the "aesthetes" and the "documentarians," between those who were primarily concerned with film as art and an instrument of subjective experience and those who saw film as the por-trayer of social reality. Nowadays a new group has made its appearance, the "adult educators," who see film primarily as a convenient teacher. But the violent disputation is, one hopes, vanishing. A film like "Boundary Lines," which portrays the ugly realities of prejudice and intolerance in an artist's terms, pleases all three groups, in the main.

Occasionally the educators, particularly those in formal education, are likely to overemphasize the "intellectual" aspects of film, forgetting that the screen is largely wasted when it is only a "talking" book. And occasionally the aesthetes and documentarians overlook the necessity for intellectual objectivity and clear, hard thinking. But more and more, films are being judged on their merits—whether they achieve what they set out to do in their own artistic and intellectual terms—rather than on preconceived notions of what those terms should be.

Some of the most widely praised films in 1947 were: "Boundary Lines," "One World or None," "Round Trip," "Italy Rebuilds," "The Feeling of Rejection," "The Story of Menstruation," and "Fiddle-Dee-Dee." It would be hard to imagine a more disparate group. All won awards in the Chicago Film Festival. Two of the films use ordinary animation (one by Disney), one uses an entirely new kind of animation, one is drawn directly on the film, one is straight documentary, and two are partly documentary, partly studio productions. "Italy Rebuilds," "One World or None," and "Boundary Lines" are profoundly emotion-stirring social-problem films. Yet each uses a different technique to tell its story—straight documentary, black and white animation plus action photography, and a new color animation technique, combining

abstract and realistic art, perfected by Philip Stapp. "Fiddle-Dee-Dee" is a delightfully humorous nonobjective painting-on-film to the accompaniment of the violin nuances of "Listen to the Mocking Bird." "The Story of Menstruation" was animated by Disney. "Round Trip" and "The Feeling of Rejection" are semi-documentary, semi-studio productions. "Round Trip" also includes two animated sequences.

MISUSE OF FILMS Along with a growing variety and maturity in films has developed a less attractive, but probably inevitable, tendency for enthusiastic novices to completely misuse films. Some film forums have been built around films that weren't worth showing, let alone discussing. Highly charged propaganda films, such as "Deadline for Action," have been shown to audiences without any counterbalance. Excellent psychological films, intended for group therapy, have been shown to laymen with no person present to clear up misconceptions or prevent the film from having a purely negative anxiety-arousing effect. Many groups, especially trade unions, use films quite cynically, simply as a come-on to get people to their fund-raising affairs or business meetings. A good many inexperienced crusading groups are launching into the production and use of films, with almost inevitably bad results because of ignorance and poor planning. These growing pains are antagonizing some to films as a whole. But little can be done about them. Any instrument can be misused, and film is no exception.

TENDENCY TO OVERRATE FILMS One of the tendencies that it is difficult for the users and makers of films to resist is to overrate films. Some enthusiasts make absurdly wild claims for the educational possibilities of film. They assert that "it can stop war," "can cut down the need for teachers," "can convert apathetic adults into alert citizens." Many otherwise

hardheaded realists so exaggerate the power of the screen that less enthusiastic people are mildly or wildly annoyed. Of course films can help create international understanding, can contribute to education in the schools, and can contribute to better citizenship, but only insofar as they are wisely used in a larger pattern, and the films must be good.

The plain fact is that few films—theatrical or nontheatrical—are memorable achievements. One remembers "Night Mail," "Forgotten Village," "Man of Aran," "The River," "Target for Tonight," "Song of Ceylon," "The City," and catches a vision of documentary at its greatest. One remembers Frances Lee's "1941" and "Idyll," the Maya Deren films, and "Boundary Lines" and cherishes a new enthusiasm for experimental and art films. But the great bulk of adult nontheatrical films are not so inspired. The sad truth is that most of them are either dull, distorted, or merely passable.

First and foremost, film is a visual medium which requires a peculiarly visual talent and imagination. A good cameraman will make even an unassuming little film on home canning visually exciting. Either such talent is rare, or producers underestimate its importance, for it is precisely in visualization that most nontheatrical films fall down. So many fine scripts turn into poor pictures. The converse is true in theatrical films; so many inconsequential scripts turn into visually exciting screenfare. As nontheatrical films become more widely accepted and more widely used, there is a tendency for producers—now no longer pioneers—to turn out films in a more routine manner. Creative zest often deserts the long-established film maker, especially when the producer must work with unintelligent and unimaginative sponsors, when the film he most wants to make cannot find a sponsor, or when he must work on perpetually low budgets.

Because films for adult information and education are less frequently produced than are other types of nontheatrical

film, there is a tendency to hail each one as a masterpiece. The need for such films is so great that all but the poorest will find acceptance. But there is no need to be as generously uncritical as most users and reviewers tend to be. This only encourages producers and sponsors to do mediocre work. More thoughtful reviews and articles in film periodicals are very much needed. Criticism in the field of nontheatrical films is on an unnecessarily low level.

HOLLYWOOD AND THE SIXTEEN-MILLIMETER FILM One of the recent difficulties in nontheatrical films has been a great deal of confusion over Hollywood activities. Most of the big companies are taking an alert interest in the sixteen-millimeter screen. Some, such as Loew's International (an MGM subsidiary), are interested primarily in the distribution of theatrical sixteen-millimeter films abroad, but may also distribute nontheatrical subjects overseas. Some, such as RKO Pathe (an RKO subsidiary), produce nontheatrical films for private sponsors, as well as producing theater shorts. Some, such as United World (Universal-International's subsidiary), are interested in both production and distribution of nontheatrical subjects. United World is financing production of a much-heralded geography series under Louis de Rochement.

Every few months the nontheatrical world is shaken by rumors of the impending entrance or departure of some Hollywood company. By and large, Hollywood companies find the nontheatrical water too chilly for more than a brief foot-wetting. Profits, if any, are too small on educational and informational films, the technique too specialized, and distribution too complicated and unsatisfactory to tempt large outlays by the entertainment industry. After two years, for instance, United World has done little but take over two existing film libraries (Bell and Howell and Castle). It has as yet produced only one educational series, the geography series, under Louis

de Rochement's direction. And United World was one of the most heralded Hollywood entrances into the field.

Sponsors, distributors, and film users would do well to assume that the future of nontheatrical films lies mainly outside the Hollywood orbit and that flurries of excitement over this or that company's plans are likely to be spasmodic and ephemeral. However, the use of Hollywood films distributed by sixteen-millimeter organizations, such as Films Inc., will continue to be an important factor in both education and recreation.

FILM PRESS AND LITERATURE One sign of health and vigor in nontheatrical films is the growing body of literature on the subject. In the past year, a half-dozen books have been published on various aspects of the subject; more are coming. Hoban's *Movies That Teach*, Gipson's *Films in Business and Industry*, Strauss and Kidd's *Look, Listen, and Learn*, Elliott's *Film and Education* and Grierson on *Documentary* are five recent milestones. Both theoretical and practical studies are appearing in greater numbers (see page 251 for annotated bibliography).

There are a number of periodicals—new and old—in the field. *Educational Screen* is a thoughtful monthly magazine dealing with school, church, and—to a lesser degree—general adult films. *Business Screen* is the monthly spokesman for industry-sponsored films and films of interest to businessmen. *Film News* is a combination reporting-critical journal; it contains probably the best all-around news and analysis of nontheatrical adult film production and use here and abroad. The H. W. Wilson Company's *Educational Film Guide* (monthly and annual editions) lists nearly all sixteen-millimeter films in the nonentertainment category, together with production and distribution sources, sometimes inaccurately. Films are classified by subject headings and also listed alphabetically.

The *Library Journal* carries an audio-visual section, in which new films are briefly reviewed. *Scholastic Teacher* also has an audio-visual department, as does the *Journal of the Adult Education Association*. Edgar Dale at the Bureau of Curriculum Research, University of Ohio, issues an informative, stimulating *Newsletter* dealing with audio-visual materials. *See and Hear*, *Film World*, *Movie Makers*, *New Movies*, and *Hollywood Quarterly* are other publications dealing extensively or occasionally with sixteen-millimeter films. The *Saturday Review of Literature* now carries a highly informative section in each issue, "Film Forum," which discusses trends and recent releases in the sixteen-millimeter field.

The Audio-Visual Section of the U.S. Office of Education, under Floyd Brookner's direction, is gathering together all the research that has been done on educational film, including unpublished theses, which will add immeasurably to the ease with which new research and writing can be undertaken.

PRODUCTION TRENDS The diverse elements in nontheatrical films are more and more acquiring the stature of an industry—a trend of real significance. Two trade associations—Allied Non-Theatrical Film Association and National Association of Visual Education Dealers—have been co-operating with the Film Council and other groups to spread the use of film. The projection and equipment (manufacturing) side of the industry organized its own trade association—National Association of Photographic Manufacturers—two years ago. This association is making plans to compile reliable industry statistics on sales, distribution, and production of sixteen-millimeter equipment which will be of great service to all elements in the industry.

The Canadian Film Board has produced a film on how to use films, and it is being used in the United States, too, by the Film Council of America.

The universities that produce films have recently organized a University Film Producers Association for consultation and exchange of information. More universities are entering film production.

TELEVISION Television has introduced a new, and, at present immeasurable, market for educational-information films. Television stations are hungry for inexpensive programs. The sixteen-millimeter film is one of their best sources. At present nearly any well-made documentary or information film will be used if it fits into the fifteen-minute programming schedule, running slightly less than fifteen or thirty minutes. Sometimes the station will use a well-known speaker with the film.

Producers of sixteen-millimeter films do not get very large sums for television rentals, but they hope that as television becomes more successful commercially, they will get larger amounts. Since sixteen-millimeter production of education films is either barely self-supporting or entirely unprofitable, any added revenue looks very attractive indeed. Thus, every producer insists on reserving rights to his film and is understandably indignant when local owners of his prints lend them without permission to a television station.

It is entirely possible that television will supply a greater audience for information films than has ever been dreamed of. On the other hand, the result of the commercial success of television is likely to be that fewer and fewer sustaining programs will use such films. Sponsors may well use sixteen-millimeter producers to film their programs, but it is doubtful whether they will want educational programs any more than does radio.

Television stations owned by educational institutions would surely use good nontheatrical films, but this is likely to be a somewhat limited development for a long time to come.

The most one can say is that the possibilities of television

audiences for adult nontheatrical films are tantalizing, but entirely unpredictable at the moment.

INCREASING USE OF NONTHEATRICAL FILM Nearly every dealer, equipment manufacturer, and producer in the sixteen-millimeter field is optimistic about the increase in the use of film. Most agree that the biggest boom right now is in religious films. Public library reports indicating church borrowers as their leading customers substantiate this. But a definite trend toward production of more general films also exists, although the inadequacy of channels of distribution is a major stumbling block.

In general, the nontheatrical industry has good reason to be optimistic. Whatever the quality of sixteen-millimeter films and the caliber of film use, the quantity is increasing. The growth of the use of sixteen-millimeter films in television has contributed to the general feeling of optimism.

Independent estimates from several sources indicate that once more the equipment end of the industry will produce at capacity. More than 50,000 sixteen-millimeter sound projectors will be produced in 1949. Film laboratories are also working at capacity processing sixteen-millimeter prints.

One note of pessimism was sounded in the publishers' *Teaching Films Survey*. Seven publishers of textbooks concluded that production of school films—for them at least—will not be profitable until sometime in the 1950's. "The total opportunity for profitable commercial production of school films is not as yet big enough to provide room for more than a few producers. The day when it will be big enough must lie some years distant," the report concludes. One publisher, McGraw-Hill, has actually entered production, however, and has reason to be satisfied with its success.

Those whose main interest lies in adult use of films have reason to be optimistic, too. There is no flood of good infor-

mation films in the offing, but there is a steady growth in the number and kinds of film-producing agencies that augurs well for the future. University production in particular is increasing.

As an example of the growing trend toward film production by groups interested in films as an information-education medium, here are some organizations that have produced such films since 1940, together with the title of one of their films.

American Dental Association: "How to Brush Your Teeth"; dental technique for children.

American Legion: "Teach Them to Drive"; a plea for driver education and training in schools.

American Missionary Society: "The Color of a Man"; discrimination in the South.

Anti-Defamation League (B'Nai B'Rith): "One People"; America's cultural background and heritage.

Antioch College: "Campus Frontiers"; the aims and activities of Antioch.

Boys Clubs of America: "Building of Boys"; overcoming the evil effects of slum environment.

Boy Scouts of America: "Scout Trail to Citizenship"; the program of scouting explained for sponsors and leaders.

Chicago Tribune: "All American Way"; a film on sports.

Ford Motor Company: "Pueblo Boy"; contemporary culture and customs of Pueblo Indians in New Mexico.

General Mills, Inc.: "And So They Learn"; nutrition education.

General Motors Corporation: "Doctor in Industry"; the development of industrial medicine.

Harmon Foundation: "Creative Hands"; North Carolina handicrafts.

Iowa, University of, Department of Visual Instruction: "Experimental Studies in Social Climates of Groups"; varieties of group behavior.

Look Magazine: "Hometown, U.S.A."; life in a typical small town—virtues and defects.

Metropolitan School Study Council, New York: "The Teacher as Observer and Guide"; actual classroom practice in observing and guiding pupil growth.

Middle American Research Institute: "Middle America"; the countries between North and South America.

Missouri Conservation Commission: "Back to Missouri"; the story of the state's wild life and resources and their preservation.

National Association of Manufacturers: "Three to Be Served"; the fundamentals underlying business organizations.

National Education Association: "Assignment Tomorrow"; the role of the American teacher.

National Federation of American Shipping: "America Sails the Seas"; the story of the merchant marine.

National Fertilizer Association: "Life of the Soil"; improving land fertility.

National Music Camp: "Youth Builds a Symphony"; the story of the Interlochen Music Camp.

National Social Welfare Assembly, Youth Division: "Make Way for Youth"; how one community solved its teen-age problems.

National Society for Prevention of Blindness: "Eyes for Tomorrow"; health care, prenatal care and school and industry sight-saving measures to prevent defective vision.

National Tuberculosis Association: "This Is TB"; the causes, cure and prevention of tuberculosis.

Newark Safety Council: "What Price Happiness?"; safety in the home.

New York State Department of Health: "What of Your Child?"; the problems of employed mothers.

New York University, Educational Film Institute: "Machine: Master or Slave" (sponsored by Sloan Foundation); problems of an industrial society.

New York Zoological Society: "Farmer in the Zoo"; care of livestock.

Pennsylvania State College: "Neurosis and Alcohol: An Experimental Study"; experiments with development of alcohol addiction in cats.

Research Institute of America: "Crossroads for America"; how the Communist works in America, especially in labor organizations.

Rochester Public Library: "Not by Books Alone"; how the library serves its community.

Swedish Travel Information Bureau: "Wind from the West"; life in Lapland.

United Automobile Workers of America: "Brotherhood of Man"; a scientific approach to race.

United States Department of Agriculture: "Home Place"; the American farmstead, from colonial days to the present.

United States Office of Education: "Recreational and Occupational Therapy"; activities for individual and group therapy.

United World Federalists: "Grass Roots"; organizing for world government.

Vassar College, Department of Child Study: "Frustration Play Techniques"; studies of normal personality development in young children.

Wisconsin State Board of Health: "By Experience I Learn"; the development of a child from nine to eighteen months.

Women's Christian Temperance Union: "A Family Affair"; effects of alcohol.

Young Men's Christian Association: "You and Your Family"; part of an art-of-living series produced jointly with *Look Magazine*.

This list of foundations, universities, welfare organizations, colleges, state agencies, trade associations, business groups, medical organizations, and community groups—of all sorts of film sponsors—is growing even as this report is being written. Pare Lorentz is making a film for world-government organizations; Columbia University has just begun film distribution and film production; The Twentieth Century Fund is producing a film on labor-management relations; the New School for Social Research has set up a documentary film workshop and a complete course of study about motion pictures; the Public

Health Service is planning a mental hygiene series; the Co-operative League is producing a series of films; Princeton University has just completed a documentary about itself. Most adult users of films, however, feel that not nearly as many films are planned as are needed, while producers feel keenly that not nearly enough money is available.

3

PRODUCERS AND PRODUCTION

BECAUSE sixteen-millimeter films are likely to be somewhat specialized, either in technique or subject, there is a certain logic to the way in which they are produced. Some companies specialize in films for business; others specialize in documentaries; still others, in classroom films. Costs vary widely, usually from \$5,000 to \$30,000 a reel (a reel runs ten minutes), but it is usually possible to find a producer for a film, whatever the budget or subject—within reason, of course. With increasing tempo, rigid barriers are breaking down, and some companies now make several types of non-theatrical films. Entertainment films in sixteen-millimeter film are usually releases of theatrical films, so no production problems are involved.

SPECIALIZED PRODUCTION Most producers excel at some particular type of picture. Philip Ragan Associates, for example, does excellent animation. They have made industry-sponsored films and documentary-information films, notably economic films for Shell Oil, "One World or None" on atomic energy, and "Stuff for Stuff" on world trade. Julien Bryan, at International Film Foundation, is known for the "how-people-live" kind of film—"Mary Goes to Poland" and "Artisans of Florence." Affiliated Film Producers (Van Dyke, Jacoby, et al.) excel at turning films dealing with social problems into poetic epics—"The City," "Steeltown," "Valleytown," and "Journey into Medicine." RKO Pathe and March

of Time are superb producers of the rapid-fire reporting or analysis film. Robert Flaherty has no peers in the art of making films about other peoples and other cultures. Eddie Albert does well with a combination of sure-fire theatrical devices and careful teaching techniques. Almost every sixteen-millimeter producer has some individual slant or ability that makes his films different, just as producers of entertainment films do.

Below is a list of some of the kinds of industry-sponsored films that Henry Clay Gipson describes in his survey of *Films in Business and Industry*.¹ The descriptions apply to most types of nontheatrical films. Each type requires a particular approach or talent.

1. *Hollywood type*: direct dialogue, elaborate sets, professional actors and specially written and recorded scores are combined with dramatic action to sugar-coat a message. Such productions often glorify the history of a business organization and are the most expensive type of production. The more costly ones are actually produced in Hollywood studios with budgets running as high as \$100,000, although these are rare.

2. *Narration type*: most nontheatrical films (including teaching and other educational films) are of the narration or voice-over-picture type, because they are cheaper and easier to make. After the picture is shot and edited, one or more narrators read the script in synchronization with the picture. Underlying music and sound effects are also recorded in synchronization. The March of Time films are an example of narration-type pictures.

3. *Direct-dialogue type*: sometimes called "live action." People speak, the sound is recorded while the pictures are made, but the films are less elaborate than the Hollywood type—fewer characters and sets. Often part of a film is shot with live action and part is shot wild. Shooting wild means that the sound is separately recorded with a narrator reading the script or that the sound is later dubbed in, so that the actors appear to be in live action.

4. *Newsreel type*: a special, short narration film similar to the-

¹Gipson, *Films in Business and Industry*, pp. 21-26.

atrical newsreels. Many actual shots from the stock libraries of newsreel companies are used and the narration is "punchy." These films are often used for a reportorial type of production, tying the work of the industry or organization in with national events.

5. *Cartoon type*: animated figures are used, often in color. This type of film can be highly imaginative and can readily dramatize abstract ideas.

6. *Model and puppet type*: these films are somewhat similar to cartoon films but are less frequently used. Scale models of industrial operations often appear in other types of film.

7. *Educational films*: teaching films made for the schools.

8. *Musical type*: few straight musicals are produced. The Bell Telephone production of "Telephone Hour" is a visualization of the radio show and more musical films with short commercials may prove popular.

9. *Technical-animation type*: mechanical, diagrammatic or other non-cartoon art work takes the place of live actors. Various parts of the diagrams, charts or drawings are animated so as to move, flicker, shrink, grow or change in some way in relation to other elements on the screen. This type of film is used largely to explain mechanical, scientific and abstract concepts—to show relationships. Very often, animation is used for only part of a film.

10. *Travelogue type*: films on interesting or unusual places are often produced by transportation companies to promote travel.

11. *Minute movies*: these are short commercials, with some dramatic or entertainment slant, which are often used in regular theatres between features. They are almost entirely thirty-five millimeter.

12. *Documentary films*: these films, which show some aspect of real life, are not generally used by industry, and are usually produced by government agencies, foundations, and educational groups.

13. *Training film*: any film that shows how to do something, regardless of whether it uses live action, animation, or narration,

is known as a training film. Usually, such films outline a specific procedure or give exact instructions.

Gipson ends his description by pointing out that many films belong in more than one of these categories. And, of course, clever producers know how to ring endless changes on film techniques by using telescopic lenses, slow motion, fast motion, microphotography, macrophotography, sound effects, wipes, dissolves, and, most of all, by intelligent cutting or editing.

PRODUCTION METHOD Theoretically, the development of a film runs from idea to research to treatment to continuity to script to final shooting script, with, perhaps, some pretesting along the way. Film making is a group process from beginning to end, and usually there are dozens, if not hundreds, of conferences from the budding idea to the final script. It is an intensely creative process, and so no rigid rules ever apply. Those that are described here are only a kind of abstract guide to what might happen if films were made according to a set pattern. Says Floyd Brooker:

More crafts, more individuals, must work together to produce a motion picture than in any other art form used in instruction. If this were an old art form, cooperation would be easier; for there would be commonly accepted patterns of cooperation to follow. . . . In film production there are no comparable patterns of cooperation (as in textbook printing) and any one craft or member of the entire crew can definitely and basically affect the final production.²

Doubtless everyone knows now that almost no films are shot in any sequential order. Some scenes may be shot simultaneously in Chicago and New York. The weather, the availability of certain actors, the accessibility of the location, and

²Floyd E. Brooker, *Training Films for Industry*. Federal Security Agency, U.S. Office of Education, Washington, D.C., 1946, pp. 38-39.

other factors will determine which footage is shot when. After each day's shooting, or every week, as a rule, director, producer, and cameraman will look at the rushes to see if photography and sound are acceptable or if the scene must be shot again. As they go along, some footage may be so good that they will change the script to allow for different emphasis. Or difficulties may prove so great that some scenes will be eliminated or changed.

After each sequence of the film has been finished, the director or an editor or both make a rough cut of all the scenes in that sequence.³ The very best scenes of all that have been shot are selected for the sequence, which is a subdivision of the plot made up of scenes that tell one part of the story. The editor then fits sequences together until finally he has a rough cut of the whole film.

FILM CUTTING "Cutting," says Jeanne Bendick, in *Making the Movies*, "is one of the most important steps in movie making. A poor cutting job can ruin the best picture, while a really good cutting job can make a movie seem better than it is. Working with the director, the cutter must take all the hundreds of shots the director has given him and put the best of them together in the most exciting way possible."

The most useful device the director or editor has for this important business of cutting is the moviola. The editor can watch the film running through the moviola exactly as he would see it on a full-size screen. This small machine can be stopped, reversed, and studied so that the editor can carefully watch each frame of the film. At the same time, he can hear the sound through earphones. While the editor cuts the film, the sound editor cuts the sound tract to a perfect match; when the match is not perfect, the film is "out of sync," that

³From Bendick, *Making the Movies*. An excellent description of how films are produced; written for the layman.

is, not synchronized. Sometimes two or three different sound tracks are necessary—for dialogue, music, and sound effects. On a finished sixteen-millimeter print, the combined sound track runs down one side of the film, but the sound that matches each frame runs twenty-six frames ahead of the photography because the sound track is continuous, while the pictures are not.

ESSENTIALS OF FILM ART Roger Manvell, in his book *Film*,⁴ gives the most lucid possible explanation of the essentials of film art. Says Dr. Manvell:

It is worth while repeating the elementary fact of cinema which few of its patrons . . . bother to realize, namely that twenty-four photographs on celluloid are flashed at them every second on the screen. In silent days only sixteen photographs a second were necessary.

In order to achieve a smooth transition from each single picture to the next slightly different picture, the screen is blacked-out for one forty-eighth of a second while it is replaced. That is, for one-half of the time an audience is seeing a film it is sitting in total darkness without knowing it . . . If the camera cannot lie, a projector can. The sound track, however, is continuous. . . .

The formula for making a film is therefore as follows:

Take twenty-four pictures a second for as long as you want the image to last on the screen. Call the pictures "frames," and one complete image on the screen a "shot." . . . the combination of shots which make up a complete film is divided by the natural development of the story into sequences or stages in the narrative.

Shots can last a long or short time on the screen, as required to convey their contents to the audience. They may be mere flashes, or they may last, though they seldom do, two or three minutes. . . .

Just as sentences are punctuated by the , ; : — () and . , and reading speed consequently controlled in relation to the sense-

⁴Manvell, *Film*, London, Penguin Books, Ltd.

divisions of the word group, so a film is punctuated by various devices:

1. By direct cut. One shot immediately succeeds the next. Impression: speed. If well done, clean, efficient continuity. If badly done, slight to serious visual shock, and sense of restlessness and jerky continuity.

2. By fade-in and fade-out. The gradual emergence of a shot from a black frame, and its opposite. The direct cut is a kind of comma; the fade-out, if quick a semi-colon, if long a full stop. Any film will produce a variety of fades used for a number of types of punctuation.

3. By dissolve. The gradual change from one scene to another by superimposition of the images, the end of the first shot being carefully timed in relation to the emergence of the next. This can be used merely as a technical trick instead of direct cut or dissolve, or with great artistic effect. Its virtue lies in its power of suggestion, the soft almost imperceptible link it can imply between the two shots momentarily married on the screen.

4. By wipe. The effect of a wipe has been described as if an invisible roller were passed over the screen horizontally or vertically, wiping out one picture and revealing the next. It is used most in newsreels and quota quickies. It implies pep. It takes a sensitive viewer a moment to recover from the shock to his illusion of the depth and pattern of the shot. It is violent, inartistic and uneconomic compared with the direct cut. Whilst the roller rolls, neither shot is of any value to the audience. It has no psychological value parallel to the dissolve.

5. By continuity title. Words cease on the sound track and either silence or music ensues. Words appear as titling on the screen, as in the old silent days. This effect is excellent for paragraphing an episodic film, or for journalistic headings, as in *The March of Time*. Its value is emphasis. Salient points of introduction or fact can be imparted in this specialized manner: it is more pointed than emphasis in the spoken commentary because it is different and because it is visual. Its abuse is overuse. It is excellently handled in *The March of Time* series and in the better-edited newsreels.

6. By other camera devices, not involving a cut, dissolve or fade. The technical elaboration of the modern studio encourages a director to stop at nothing for effect. Instead of a simple cut from outside to inside a building, the camera offers him legs and wings. It can appear to climb steps and steal like a ghost in and out of public buildings and private flats. It can run up a skyscraper and slide in through a window to intercept the last few sentences of the gangster's plot. It can behave with or without sympathy when trying to see life steadily and see it whole on behalf of intoxication. It can swing through the air with the greatest of ease. It can pass away from a lady as she starts to undress, and swing back when she is robed again, so that the Board and the Hays Office shall be spared a morality conference. It can tilt down the slender calves as the underclothes fall and climb up thousand-dollar legs to meet the on-coming nightdress.

All these devices save cutting and take their place in the field of film punctuation. Their value is obvious: they assist in smoothness of continuity and variety of effect. They can be used for their true purpose, to put the story across pointedly and economically, or they can be used to show themselves off at the film's expense—technics for technique's sake. Audiences enjoy the fun at first, but in the end they have a date with the story, not the camera . . .

BASIC STEPS IN FILM PRODUCTION Manvell goes on to explain the basic building stones of film as follows:

1. THE SHOT

The use of variable set-up for the camera. Taking a given object mounted on a glass floor and a camera with a variety of lenses including microphotographic and telephoto, there seem to be few limitations placed upon the cameraman as to the set-up which can be adopted to photograph the outside of the object. If the object is too small to be seen easily, then the microphotographic lens will magnify it . . . The only limitation appears to be lighting, which again is under the control of the cameraman, or the unwillingness of the object to be photographed on a

glass stand, such as an untamed lion in an African jungle. In practice . . . the camera can work indoors from floor to ceiling, or outdoors from ground to stratosphere. To be original, pointed and economic with such a variety of opportunity is far more difficult than finding a needle in a haystack. To find the most apt out of the many adequate camera-angles is the act of genius over competence.

The film is, after all, a collection of camera-angles consciously selected and purposely limited within the frame. Each shot has to be labelled telephoto shot, distance shot, long shot, medium shot, close-up, microscopic shot, with all their various intermediates. If the camera moves it must either tilt, which means move upwards and downwards; pan, which means move sideways; fly on a crane, or track on a wheeled base. It may even sway on a pendulum. . . .

Lighting is all-important to the shot. It is rare to see a flat white light in any modern film. Lit from various angles, actor, furniture, property and set can be induced to make the shot pictorially impressive. The sense of pattern can be developed by the sharpness of high-light and shadow, or the sense of mystery deepened by the use of misty half-light produced by the device known as soft focus or an image slightly blurred. This, one may feel in retrospect, particularly suits close-ups of beautiful women and scenes in docks or railway stations at night. Even squalor can be made beautiful if shot in half-light. The German silent camera specialised in the beauty of slums, backwaters and fairgrounds.

Finally, in sizing up his shot in his mind's eye, the scenarist or the director, or both in conference, must decide on the correct and sparing use of the close-up. In all films a small proportion of shots must be in close-up, and even big close-up. The use must be sparing, because the emphasis in point of size is overwhelming, and few actors and actresses survive the close-up distinction. . . .

2. THE SEQUENCE

The sequence is the paragraph of the film. It may consist of a few shots naturally linked together and lasting only a minute, or it may plan out an almost indefinite length of time as in *The*

Petrified Forest, when the scene remains the same and the characters are hardly regrouped for a considerable period. . . . Consideration of the sequence at once gives rise to the consideration of editing, or, as it used to be called in earlier and more aesthetic days, "montage."

Editing is the art of putting the film together shot by shot from the celluloid strips themselves. Documentary directors often do their own editing and attach as much importance to this process as they do to the actual shooting. Russian directors frequently adopted the same attitude, and so did Flaherty in *Man of Aran* and in previous films shot on lone locations. The common practice, however, is to employ a highly paid technician to edit the film carefully from the shooting script. The director, whether he takes part in the actual process of editing or not, cannot fail to take an interest in it. The effect he has aimed at on the studio floor can be ruined by careless or unsympathetic editing. . . .

The art of editing, or montage, develops out of the results of this creative labour. The scenarist edits on paper; the film is conceived, organized, shot: the rushes are in the director-editor's hand, and probably round his neck. Out of all this celluloid divided in hundreds of separate strips, and guided only by his shooting script and his filmic sense, he must commence the final process of montage.

PROCESSING THE FILM PRINT The film that the director and the producer work with during production is the "work print." Each day or every few days the laboratory rushes more printed film to the studio, and the footage is clipped and spliced together in a "rough cut" until a completed print is assembled after the cutting or editing. In nontheatrical films a print is then presented to the sponsor—industry, college, foundation or whatever—as an "answer print" for his final okay. If the sponsor wants changes, more cutting may be necessary. When it is finally finished, the original thirty-five-millimeter negative is cut to match the print; it is then ready for reduction to sixteen-millimeter size.

More and more productions are being shot in sixteen-millimeter, although many producers prefer to shoot in thirty-five-millimeter so that they will have prints available in both sizes.

Anyone who makes or uses sixteen-millimeter films knows that the quality of the prints is almost as important as the quality of the production. Careless laboratory work will ruin a film. Dirt on a negative will result in prints that are splotched and flickery because of white spots. A scratch on the negative or on the prints will show up in the prints as a dark line. Dust or other opaque material will appear white. Prints that are not properly treated during processing will not project satisfactorily. Buyers or renters of films have to exercise the vigilance of a policeman in order to be sure that they get acceptable prints.

Nontheatrical films are usually from ten to forty-five minutes in length (400 feet a reel; ten minutes a reel). One- and two-reel subjects seem to be the most popular, for the ten- or twenty-minute film fits well into meetings and classes. The average sixteen-millimeter projector cannot be run longer than 45 minutes (4 reels) without rethreading.

PURPOSE AND USE OF INDUSTRIAL FILMS It would be interesting to know why films get produced. Why do the particular ones that reach the screen get there? In the case of industry films, most of them are made for training, for advertising and in the interest of that euphemistic concept, public relations. A great many teachers and librarians who use films have asked why industry does not make more films on serious problems, which are not offensively loaded with advertising. Few librarians or teachers refuse to use any sponsored films, but they tend more and more to reject the crassly commercial ones. When a good industrial film comes along, they use it eagerly. But they are increasingly critical.

Of twenty-eight public libraries with film collections studied

for this report, all have some industrial films, but eight of them have accepted less than ten such films, six have taken less than twenty-five such films, and apparently none of them has more than fifty out of the hundreds of sponsored industrial films that are available free of charge. Every one of these libraries reports dire need for more films, and also mentions inadequate budgets. But they cannot accept sugar-coated advertising to be circulated by a tax-supported institution, nor can the schools do so.

Here is an acid summary by Richard Buch of the usual company film.

A typical institutional film shows the founder, a model of rectitude, fortitude, platitude and industry founding the Gimmick Company in East Cupcake, Vermont. He labors 84 hours a week and invents new gimmicks in his spare time. He wants to expand, but the bankers do not share his apocalyptic vision. He makes a sweeping monumental decision in 1859 to move his plant and machinery from East Cupcake to West Overshoe. His plant blows up. He fights on with his bare hands. His son, following in the traditions of his illustrious father, invents a new way to slice the frammis on the bias and eliminate the turnfoil. By reel four the audience is pretty tired of the old codger and would just as soon forget the son—and the Gimmick Company too.

When a film like "Men of Gloucester," a Ford Motor Company historical documentary, comes along, however, teachers and libraries are delighted. No one objects to the title credits for Ford, but few companies are able to resist imposing a more direct advertising approach on their films. Too many industrial films produced for general school or adult circulation are made primarily to impress upon the viewer the fact that Gimmicks are a great product and that the Gimmick Company is a stalwart champion of the consumer and of the American Way of Life.

Part of the blame for this shortsightedness lies with the

advertising and public relations agencies, who have apparently not grasped the potentialities of the nontheatrical screen as a force in the community and are content to go on encouraging their clients to pursue old patterns or to ignore the nontheatrical film altogether, except for the exclusively commercial film. All too often neither agency nor client seems to be aware that films are accepted as educational tools and as an art medium today, rather than as a novel experiment or a "treat." Good teachers and adult group leaders will no more show films unrelated to the subject at hand than they will assign or use unrelated textbooks. Nor are they any more likely to use an obviously commercial film than they are to use a book whose impartiality, integrity, or veracity is questionable. Imagine our school system using "sponsored" textbooks with advertising messages scattered through the text.

In Great Britain most of the fine prewar documentaries on social and economic problems are sponsored by industry. The utility companies saw no reason why they should not produce a good film on housing or city planning. Here in America a few companies have made notable films: the Ford series on "Americans at Home"; "Lever Age," by Shell Oil Company; General Electric's "Clean Waters"; "The Story of Menstruation," by International Cellucotton Corporation; and General Mills' "The School That Learned to Eat"; and others. But the list is short compared with the hundreds of inferior advertising films that have been produced.

Nevertheless, nontheatrical film users owe the sponsors of industrial films, even the poor ones, a debt of gratitude, for industrial films formed the bulk of the sixteen-millimeter product for many years. In large measure they helped to build up a nontheatrical market to its present extent.

No one who is aware of the high technical quality of commercial films doubts that industry could be a source—the largest source—of excellent films on industrial economics,

vocational training, civics, hygiene, natural resources, marketing, industrial administration, technology, and many other subjects. Industry has the money and the technical experience to make such films. All it needs now is a more suitable concept of public relations. Let the Gimmick Company make a film on the history of Vermont or the natural resources of the New England states or the administration of a factory, instead of a film about its founder and its own glorious past, and it will have made a contribution to both education and its own reputation.

MAKING THE CLASSROOM FILM The production of classroom films is a matter of reconciling several variables. The educational film producer will ask himself (1) whether there is sufficient demand for a curriculum film on the subject he has in mind, (2) whether there is authoritative research on which to base the film, and (3) whether such a film can be made on the low budget on which he operates. Low budgets, for example, usually rule out historical films requiring elaborate sets and casts.

The subjects that are most likely to fit all three of the classroom producer's criteria are science and nature films. By and large, the best of the classroom films are in these fields, although recently producers have been turning increasingly to the social studies. The more abstract problems of the social studies and human relation films require great skill in using visualization techniques, so it is no wonder that these films are often less satisfactory in a film sense than are the science or how-to-do-it films.

Most classroom films are based on a concrete piece of research and are produced in collaboration with an authority in the field. McGraw-Hill ties all its films, which are called text-films, in with its textbooks. It has done a singularly good job, however, of producing films that stand on their own feet and are not simply talking visualizations of the text.

The desire to be authoritative and the fact that some producers know more about education than about films often lead to a rather pedantic kind of film. Considering the progress that has been made in making children's books more imaginative, attractive, and appealing, it is strange that classroom films should so often be forbiddingly stilted. But of course it is difficult to be imaginative and original on a very low budget.

Here is an excellent statement from Charles F. Hoban, Jr., that more or less sums up a critical approach to teaching films:⁵

We have in the motion picture a medium through which we can reach and teach not only those pupils who are gifted with the traditional academic skills and abilities, but those large segments of the population of our schools who are not so gifted, but, who, nevertheless are educatable, will do the world's work, and upon whom the future of our country depends. . . . [but] the academic, ten-minute *multum in parvo* film capsule is not the answer to our problem. If we are to deal effectively with the children and youth in our schools, the full dramatic powers of the motion picture medium must be utilized. Our educational films must be produced with a new realization of the nature and abilities of our pupils, of the human limitations of our teachers, and of the really important subjects of the curriculum—important that is, to the lives our pupils live in the world today. These films must be made with imagination and with the technical skill that we have come to know so well in non-school film.

HOLLYWOOD'S EDUCATIONAL FILMS Feature films, originally produced for the theaters and distributed directly by such companies as RKO or Warner Brothers in sixteen-millimeter form or by such sixteen-millimeter organizations as Films, Inc., are used by both schools and adult groups, for education and recreation. Such historical films as "Western Union," "Drums along the Mohawk," and "Young Mr. Lin-

⁵Charles F. Hoban, Jr., *Movies That Teach*.

coln" are invaluable aids to the teaching of history. Many of the films made from classic literature are used in English and literature classes. "The Grapes of Wrath," "Ox-Bow Incident," and "How Green Was My Valley" have been used in social studies courses.

The re-creation of the living scene in such films as these makes them a wonderful point of departure or device for stimulating interest. Adult-group leaders often find, too, that a film dealing in part or in whole with some broad social problem is useful to set the stage for further study and discussion.

The Motion Picture Association makes certain Hollywood films (from the eight major producers) available to schools, and recently to adult groups, through Teaching Film Custodians. Shorts and excerpts from features are selected for educational use when no admission is charged. Selections for adult use are made under the aegis of the Commission on Motion Pictures in Adult Education.

Prints of these releases of Hollywood films for educational purposes are available only to noncommercial film libraries at a leasing fee of \$15 per reel for one year, \$30 for three years, or \$40 for the life of the print.

The Motion Picture Association's Educational Division, under the direction of Roger Albright, has made three fairly significant contributions to the nontheatrical film field: (1) at a time when there were very few sixteen-millimeter projectors and films in schools, it stimulated interest by making some of the theatrical footage available in sixteen-millimeter form; (2) the technical perfection of the MPA's releases has been an influence for raising standards in classroom film production; (3) it made certain films available which could never have been produced by nontheatrical companies because of the expense involved, particularly the historical reenactment type of film.

RELIGIOUS FILMS Church films are in a category by themselves. Many church groups fully realize the effectiveness of visual education. They have financed the production of a number of teaching films of Bible stories, missionary activity, and Christian ethics, which are used in Sunday school classes, young people's meetings, at evening services, and occasionally in lieu of, or in addition to, the morning sermon. There is sufficient activity in the church field to support two magazines, *Christian Screen* and *Church Films*.

Cathedral Films, in Hollywood, is probably the largest producer of religious films. The Protestant Film Commission, a co-operative producing agency of more than thirty denominational boards, finances expensive production. "Beyond Our Own," a forty-minute dramatic story using Hollywood feature players, was released in 1947, and a new dramatic feature—"My Name Is Han"—has just been released. The Religious Film Association is the distributing-promotional agency for the commission and other religious film producers. It distributes largely through Association Films.

Individual denominations also finance production. One of the best pictures of this kind is "The Way of Peace," produced by East West Studios for the American Lutheran Church.

Roman Catholic agencies are active, too, although there is no official Catholic film-producing agency. Those that exist are under private nonchurch auspices.

The religious film resembles the classroom film in that it is designed for a very special purpose and distribution channels are quite well organized.

UNIVERSITY-PRODUCED FILMS The university-produced film is becoming increasingly important. Production units operate in a number of important universities, including the universities of Iowa, Indiana, Southern California, Wisconsin,

Minnesota, Pennsylvania State College, New York University, and others. Films are produced for a variety of purposes: for teaching, for research, and for public information. In the latter category, the University of Minnesota has recently made a film on its speech clinic and its services which is so good that other universities are using it, too, to acquaint the public with the work of the speech clinic.

Many three- to five-minute films are made of research experiments, sports techniques, problems in motion or action, and so forth. These are usually made in the cheapest way possible, and often student trainees do most of the work. Some universities produce films for outside public service agencies. These are usually films for which funds are not available for commercial production. Some universities will not produce any film on more than a minimum budget, even though an outside agency might be willing to contribute a larger budget, on the theory that the university might then be competing with commercial producers. Others will spend large sums on what they consider a worthwhile film if, however, the money is made available.

DOCUMENTARY-INFORMATION FILMS Who makes what documentary and adult education films and why are especially complex questions. Since so many different kinds of groups make documentary or education (with a small *e*) films, there are, naturally, various motivations and purposes. Some are made for purely commercial reasons; some are in the public relations category; some are made for "causes"; and some for enlightenment.

It is almost a matter of lucky accident when a good general information or documentary film is produced. The market for these films is small—although growing—and disorganized. Costs are high, because adult groups expect technical proficiency on a near-Hollywood scale, and unusual talent is re-

quired to make such films stimulating and dramatic. So one needs talent, money, and a reputable source of information.

Information or documentary films are usually produced to explain, point up, or seek action on various matters of public interest—local, national, and international. Financing comes from many different sources, including governments, labor unions, co-operatives, business, foundations, interracial and intercultural groups, and other organizations.

Production, distribution, and use of these films is almost completely disorganized. Here is the no-man's land between producer and consumer, for the most part a void yet to be filled by the public library or some other agency.

There are many small producers with talent, idealism, missionary zeal, but without capital. They are anxious to make significant films, but they cannot afford to do so unless some organization foots the bill. Pictures of this kind cost \$15,000 and up—mostly up—for one reel. The sales price varies from \$19.50 to \$100 for black and white, averaging around \$50. Raw film, duplicating, and packaging cost the producer about \$10 a reel for each additional print. There are so few buyers today that a maximum of three hundred sales can be expected for the very best films in this category, and even this figure is about 50 percent higher than it was a year ago. Producers and distributors occasionally report sales of 500 or 700 prints for an individual film, but such figures are simply exaggerated claims which do more harm than good by misleading the naïve sponsor into expecting more than is possible.

EXAMPLES OF DOCUMENTARY-INFORMATION FILMS Of the 136 films evaluated by the film laboratory of the Institute of Adult Education (Teachers College, Columbia University) during 1947-48, sixty-six were recommended and sixty-seven found acceptable for adult discussion groups. Many of the second group of sixty-seven were considered informative,

interesting, and technically good, but lacked "discussability."

It might be well to mention here several specific films by way of examples of current adult films; note the different producers, distribution methods, and costs.

ONE WORLD OR NONE. Produced by Philip Ragan Associates, financed by the National Committee on Atomic Information (cost about \$30,000), 9 minutes, distributed by Film Publishers, Inc. Highly recommended by all reviewing groups.

BROTHERHOOD OF MAN. Produced by United Production of America, financed by United Automobile Workers, 10 minutes, color, distributed by Brandon Films. Based on Ruth Benedict's "Races of Mankind." Very successful as springboard for discussion of intercultural problems.

ROUND TRIP. Produced by The World Today for the Twentieth Century Fund. 20 minutes, distributed by Film Program Services (New York); promotion campaign handled by Twentieth Century Fund. Reviewers considered it an excellent film on world trade based on studies by the Fund.

BOUNDARY LINES. Produced by the International Film Foundation, 10 minutes, color, distributed by International Film Foundation and various other distributors (exclusive rights not given). Artistic new animation techniques. A plea to eliminate the artificial boundary lines of color, origin, religion which separate people. Used by art groups and education groups.

PEOPLE'S CHARTER. Produced and financed by United Nations Department of Information, 20 minutes, distributed by Films of the Nations. The events leading to the adoption of the UN Charter. Made up mostly from film shots used before for other purposes.

DOES IT MATTER WHAT YOU THINK? Produced and financed by the British Government for British Information Services, 15 minutes, distributed by British Information Services through Film Program Services. How public opinion is formed and what it can accomplish.

THE COLOR OF A MAN. Produced by International Film Foundation, financed by American Missionary Association, 20 min-

utes, color, distributed by Congregational Christian Church and Religious Film Association, sale price not given. Rental from Religious Film Association, free from certain church agencies. Documentary story of discrimination in the South.

SEEDS OF DESTINY. Produced by the Army Signal Corps at the request of UNRRA, 20 minutes, available from most film libraries. The most forceful of the films depicting the devastation in Europe, the plight of children, and the necessity for American relief to save the minds and bodies of the coming generation. An Academy Award winner.

THE CITY. Produced for the American Institute of City Planners, financed by Carnegie Corporation (\$50,000), 30 minutes, lease from Museum of Modern Art, available in most film libraries. Although made in 1939, this is still one of the most popular films, is considered a documentary classic, and is highly recommended for discussion groups today.

AND SO THEY LIVE, and its companion film, **CHILDREN MUST LEARN.** Produced by Educational Film Institute of New York University, financed by the Sloan Foundation, distributed by NYU Film Library, for lease or rent. Films are 3 reels and 2 reels, respectively. Depict living conditions of poor mountain peoples in Kentucky and suggest what the schools can do to save the next generation. Highly recommended for discussion of social planning.

A CRIMINAL IS BORN. Produced by Metro-Goldwyn-Mayer, distributed by Teaching Film Custodians, 2 reels. Deals with parental responsibility for juvenile crime. One of a series called "Crime Does Not Pay."

PALESTINE. Produced and distributed by March of Time Forum Editions, 16 minutes, available to film libraries on lease. Stresses recent (1946) important developments in the question of a homeland for the Jews. Highly recommended.

THE BRIDGE. Produced by the Foreign Policy Association (directed by Willard Van Dyke and Ben Maddow), financed by the Sloan Foundation, distributed by New York University Film Library, available for rental from most film libraries, 30 minutes. Economic basis of trade relations between South

America and the rest of the world, and the problems hindering such commerce.

THE FEELING OF REJECTION. Produced by the National Film Board of Canada for the Canadian Department of National Health and Welfare, 21 minutes. May be purchased from National Film Board offices in New York and Chicago; and rented from other distributors. Illustrates the function of psychiatry and guidance programs in helping to overcome some problems of personal and social adjustment.

It is a temptation to continue this list indefinitely but these samples will show the type of film available.

PRESENT FILM PRODUCERS There are several producers of films which, because of their continuing output of films suitable for adult use, deserve special mention.

March of Time.—Edits and reduces to sixteen-millimeter film most of its monthly theatrical releases. These are then called Forum Editions. Originally MOT handled all rentals and would not sell prints to film libraries. It had a subscription plan whereby eight films were to be rented as a series, one a month from September to May. This proved expensive and unsatisfactory, and MOT then leased prints to film libraries at a charge of \$35 for three years. Now it sells its prints (all two reels) outright. MOT has made films on Greece, China, Mexico, Portugal, Sweden, Philippine Republic, and other countries. Also "Radio Broadcasting Today," "Life with Baby" (Gesell clinic), "The American Teacher," and other subjects of general interest.

International Film Foundation.—Was established in the fall of 1945 by Julien Bryan, a photographer and lecturer. He made many pictures for the office of Inter-American Affairs. He received an initial grant of \$300,000 from the Davella Mills Foundation to set up the International Film Foundation as a nonprofit corporation to further peace and understanding among all peoples through the production and

distribution of films. The first releases were made from prewar footage taken in Russia and Poland. In 1947 several pictures made under UNRRA auspices in Italy and Russia were released, and an expedition was made to China and India. IFF pictures are expensively produced and are not earning costs, but Bryan uses them on his lecture tours, for which he is paid. Also, IFF has produced several films for State Department distribution abroad at satisfactory fees. IFF has tried various kinds of distribution systems, doing all the selling itself, selling to exclusive "authorized" distributors, and now sells to any reputable dealer or library.

National Film Board of Canada.—Produces many excellent one- and two-reel adult films on subjects such as housing, child care, psychiatric problems, and Canadian life, industry, and arts. The National Film Board maintains two regional offices in this country and distributes its films through dealers and libraries, sometimes making an exclusive arrangement with one or more dealers for sales. Its prices are usually low, to cover distribution and the raw stock price, as it is subsidized by the Canadian government.

British Information Services.—Maintains regional offices in the United States and distributes British-made films, both government- and industry-sponsored, on a variety of subjects, through dealers and libraries. Britain continues to be a main source of documentary-information films. Prices are usually low for the government-sponsored films, which vary in quality.

RKO-Radio "This Is America" series.—Sixteen-millimeter versions of this theatrical series of two-reel films are distributed by RKO-Radio. Some of the series ("Passport to Nowhere" and "Children's Village") are outstanding documentary films and well adapted for adult use. RKO-Radio also distributes sixteen-millimeter versions of entertainment films and other shorts.



THE RIVER. Pare Lorentz, for U.S. Department of Agriculture, 1937.

LOUISIANA STORY. Robert Flaherty, for Standard Oil of New Jersey, 1948.





NANOOK OF THE NORTH. Robert Flaherty, for Revillon Freres, 1922.

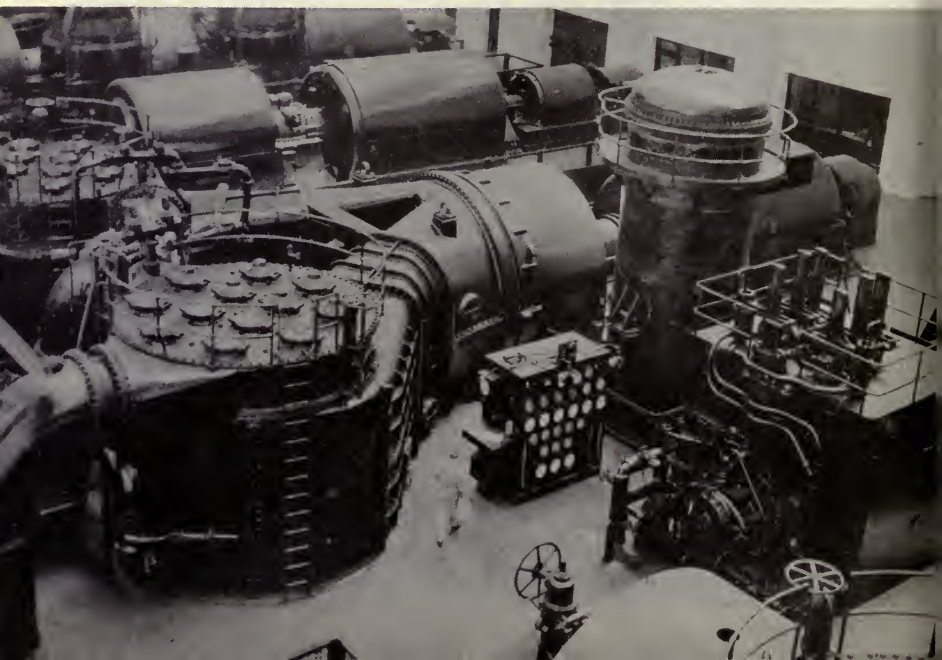


THE CITY. Willard Van Dyke and Ralph Steiner, in association with Henvar Rodakiewicz, for American Institute of City Planners, 1939.



AN ORCHID FOR PEGGY. Pathescope Productions, for American Telephone and Telegraph Company, 1947.

PRODUCTIVITY: KEY TO PLENTY. Encyclopaedia Britannica Films and Twentieth Century Fund, 1949.





THE FEELING OF REJECTION. National Film Board of Canada, 1947.

BROADER CONCEPT OF METHOD. PART I. DEVELOPING PUPIL INTEREST
(Teacher Education Series) McGraw-Hill Text Films, 1947.





PASSPORT TO NOWHERE. RKO Pathe, 1947.

ITALY REBUILDS. International Film Foundation, 1947.





MY NAME IS HAN
International Film
Foundation, for the
Protestant Film Com-
mission, 1948.

CZECHOSLOVAKIA. March of Time Forum Edition, 1948.





LA POULETTE GRISE. Norman McLaren, for National Film Board of Canada, 1948.

BOUNDARY LINES. Philip Stapp, for International Film Foundation, 1947.



United Nations.—Several films have been produced by UN or subsidiaries for distribution through Films of the Nations (a releasing organization for non-U.S. films) and commercial dealers and libraries. Films of the Nations started as a co-operative distribution agency for the various foreign government information services; it has a main office in New York, which handles shipments to New England and Middle Atlantic States, but uses the facilities of the twelve branch offices of Ideal Pictures Corporation in other parts of the country. Presumably UN will be a continuing source of adult information films on the UN itself ("The People's Charter" shows how UN was founded) and specific international problems ("First Steps" portrays the psychosomatic approach to rehabilitation of crippled children).

Cooperative League, USA.—This national organization of consumer co-operatives has begun production of a series of films devoted to explaining various aspects of co-operative principles and methods. It also has a library of films made by other producers.

At one time or another various foundations, universities, unions, and adult organizations have produced or sponsored adult films. The Sloan Foundation and the Twentieth Century Fund have both been active in the production of films on economic problems. The National Conference of Christians and Jews has sponsored or helped to sponsor films on interracial and intercultural problems. The National Committee on Atomic Information sponsored "One World or None." The United Automobile Workers of America sponsored "Brotherhood of Man." The Carnegie Endowment for International Peace financed "Made in The U.S.A."

THE PRODUCTION PICTURE One is forced to the conclusion that the production of adult nontheatrical films is, on the whole, rather sporadic, largely because the market is small

and disorganized. Few national foundations or organizations have a consistent and continuing film production program. Occasionally, an enterprising producer will sell them on the idea of producing a particular film; occasionally some issue will seem of such crucial importance that they will take the initiative. But then they are likely to lapse into inactivity again. This means that documentary producers, as well as distributors of documentaries, lead precarious lives.

At one time the American Film Center (financed by the Rockefeller Foundation) under the leadership of Donald Slesinger, attempted to remedy this situation by acting as liaison between potential sponsors and producers and by finding financial support for worthwhile films. Unfortunately, its endowment was not adequate for the number of projects it undertook, and it unwisely went into some operations primarily to increase its self-support. Also, there were schisms because of differences in points of view among co-operating producers and the personnel. On the whole, the American Film Center was a praiseworthy effort, even though its leadership was probably overambitious and inadequate in many respects; something similar to it is still very much needed. Otherwise, both the quantity and the quality of adult information and documentary films are likely to continue at a lower level than they might.

It is no accident that the greatest number and widest range of documentary-information films are produced in countries where production and distribution are government subsidized, that is, in England and Canada. We need in the United States a private substitute for official government co-ordination and subsidization. Whether extensive government subsidy is desirable is not worth debating, since for the time being it is politically unlikely.

Government agencies, however, will continue to be a source of informational and practical guidance films. The De-

partment of Agriculture has done a particularly noteworthy job of making information films for rural audiences. Its subjects include science and nature study, farming and gardening, forestry, farm animals, soil conservation, and home economics. The U. S. Office of Education produced an outstanding series of industrial training films during the war.

Government film budgets have been slashed drastically, but it seems likely that information films will some day become as unquestioned as printed government documents. Pamphlets and bulletins are certainly no more legitimate forms of information than films. But films cost more in absolute terms, if not in terms of cost for the audience reached. So economy-minded Congressmen are likely to be skeptical of film budgets.

4

CHAOTIC DISTRIBUTION

AN EDITORIAL on sixteen-millimeter film problems in the June, 1947, issue of *Educational Screen* begins: "And the greatest of these . . . is distribution." Says the editor:

A customary and convenient way to classify the problems of the audio-visual field is to think of them as falling into the areas of production, distribution and utilization. As viewed from here at the present time, it seems to us that the greatest problems center around the areas of distribution. The users of films just are not getting the films they want and need when they want them.

To which almost anyone in the film field will say amen.

The editor, Paul Reed, asks us to consider the school user of instructional films. In how many cases can he select a title from a catalogue list and be reasonably sure of getting it for use in his class within a week—or even within a month? No teacher can make good use of films unless he gets the right ones at the right time.

Consider the adult leader in a "Y." Suppose, says the editor, he wants to use two or three films on interracial relations for one of his group meetings. He would be lucky if he could find all three subjects he wanted listed in any one catalogue. Even if he did, his chances of getting all three on the same date would be mighty slim. "It seems to us that unsolved distribution problems are retarding the rapid developments in the field that have been expected."

There are no such clear dividing lines in the distribution of nontheatrical films as there are in production. Talk to any-

one in sixteen-millimeter distribution and you'll get a terse one-word summary: "Chaos!" Chaos it is.

It is difficult for any industry to service efficiently small, specialized markets, and that's what sixteen-millimeter audiences are—innumerable small markets and a large amorphous general adult market that is completely unorganized except for scattered film societies. Each little market has its own needs in terms of film information, prints, and projector service, while the general adult market exists hardly at all in terms of effective demand.

Said the late C. R. Reagan:

Distribution begins where production leaves off and ends when the right film arrives at the right place at the right time. Effective distribution concerns itself with the operation of film libraries, availability of projection facilities and operators, and information on the part of the audiences as to what films are available and how suitable they are for their own needs.¹

According to C. R. Reagan, when World War II came there were at least three hundred film libraries in the United States supplying sixteen-millimeter films to schools, churches, factories, clubs, and homes. But there was almost no co-ordination or co-operation. Some libraries serviced whole states; some a single city; some regions. Some carried all types of films; some did not. Some furnished projector service; others did not. Prices for rental and purchase of prints varied without much rhyme or reason.

WARTIME DISTRIBUTION AND POSTWAR LETDOWN The government urgently needed a distribution network for wartime morale and information films. It called together the heads of national sixteen-millimeter organizations as a Sixteen Milli-

¹C. R. Reagan, "Distribution," by Flory, ed., in *Films for International Understanding*, an Educational Film Library Association project.

meter Advisory Committee, and they worked out a program for national, state, and local co-operation of film dealers and libraries, so that war films could be distributed efficiently without profit.

As a result of these efforts 490 film libraries distributed sixteen-millimeter war films in all forty-eight states; over 25,000 sixteen-millimeter sound projectors were made available for local film showings; there were more than 1,500,000 showings of three hundred titles of 150,000 prints to an audience exceeding 500 million.

These figures represent an achievement of high order—a wartime sixteen-millimeter audience of more than 500 million in factories, clubs, union halls, civic organizations, and so forth. The great outpouring of wartime films, together with the distribution achievements of the Sixteen Millimeter Advisory Committee, gave the whole industry extravagant hopes for the future. At the close of the war, film users, film producers, and film distributors confidently expected still further expansion.

Their hopes did not materialize. Only the equipment manufacturers experienced a real boom. The Army and the Navy ceased making films on a grand scale. Co-operative distribution came to an end, and private producers and sponsors found it difficult to find a profitable market for their films. Scores of war-trained film personnel began a fruitless search for jobs.

There are at present about five hundred commercial film dealers in this country, an even larger number of educational film libraries connected with universities, colleges, agencies of state and local government and museums, and more than 50 public libraries having film collections. There is almost no consistency among or between these agencies as to area served, prices charged, quality of prints, size of collection or type of advisory service. Some cities have many film-lending

agencies. Others have none. Some states have a statewide agency. Others do not. It is an extremely confusing picture.

COMMERCIAL FILM LIBRARIES Commercial film libraries (dealers) vary all the way from United World, a Universal-International subsidiary, which is both a national producer and a distributor with English affiliations, to the small-town camera and photographic supplies store which carries a modest stock of sixteen-millimeter and eight-millimeter prints. There are relatively few commercial libraries on a national scale: United World (which bought the Bell and Howell and Castle libraries), Films, Inc., Ideal Pictures, and a few others. Some of them have tie-ins with a major Hollywood company. Until recently these big outfits, with the exception of the Castle library, have specialized mainly in renting sixteen-millimeter versions of entertainment films, although these are often used for educational purposes. Films, Inc., for example, estimates that 60 percent of its rentals of feature films is to schools and educational groups.

Next in importance, in terms of size and stability, are a number of regional or state dealers who sell or rent both films and projection equipment as a rule: Screen Adettes on the West Coast, Visual Education, Inc., in the Southwest, D. T. Davis Company, in the South, Stanley Bowmar Company, in the East, and International Film Bureau, in the Midwest, are among the companies listed in *Business Screen* that serve fairly large areas.

By far the largest number of dealers are exclusively local. As a rule they represent some manufacturer of projection equipment, and rental or sale of films is a small sideline.

Unlike the large national companies, the regional dealers and some local dealers do a considerable business in non-entertainment films. They concentrate on two markets—schools and churches. They have to compete with the self-

operated distribution system of producers of some school and religious films, so that, in money terms, their nonentertainment film business is not large. Most of the profits come from the sale of projectors on which commissions are high, both absolutely and relatively.

Almost all dealers have a tendency to concentrate most of their sales effort and time on projection equipment, because profits are much higher than on films. The result often is that good films are not much publicized and that the producer feels that his product is woefully mishandled. The distribution of films through sales and rentals is too uneconomic for most dealers to cultivate seriously except as a stimulus to sales of projectors.

The dealer is not willing to risk much capital on films, so that he usually stocks what he considers a bare minimum of prints of any one title. Then local groups must wait their turn to get a rental print. Often they become annoyed by so much waiting and turn completely sour on the use of films. But the dealer is afraid that if he buys many prints while the film is new and popular, he will be stuck later, when demand dies down. Thus, we have an impasse.

Some dealers, however, have worked very hard to build a market for educational-information films because of their personal belief in their value.

In many ways the commercial side of sixteen-millimeter distribution resembles the garment industry, with its intense decentralization and small, precarious operations. Complaints about unpaid bills, poor service, and shady price-cutting run high. Hidden discounts are the subject of bitter acrimony. So many dealers operate on very narrow margins that it is no wonder that instability and inefficiency flourish.

NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS Most commercial dealers belong to the National Association of

Visual Education Dealers, which is a trade association. NAVED, as it is called, does its best to encourage sound business practices and discourage the kind of unreliable fly-by-night practices that are likely to prevail in small, highly competitive businesses. Under the leadership of Don White, its executive secretary, it has willingly co-operated with other organizations in the sixteen-millimeter field to stimulate the wise use of films.

SOME DISTRIBUTION PATTERNS Most dealers sell films and projection equipment on a commission or percentage basis. Rentals may be on a commission basis, or the dealer may have bought prints outright so that he retains all rental fees.

A good many adult-type information films are distributed as follows. The sponsoring agency or producer gives one of the large dealers a block of prints. The dealer promises to return 50 percent (or 40 or 60 percent) of the net return from sale of these prints to the sponsoring agency or producer. He then sells to dealers and film libraries in other parts of the country at somewhere around a 30 percent discount from the producer's list price. If the list price is \$50, he sells them for \$35. The other dealers sell either for list price or at various discounts, usually at a 10 percent discount to educational institutions. The primary dealer may also sell directly to educational film libraries and other institutions at various discounts. At any one time there will be several different prices on the film, depending on the discount obtained from the dealer.

By and large, discounts depend on the nature of the customer (a school, a dealer, or a friend of the dealer) rather than on the quantity. If the primary dealer sells two hundred prints of a one-reel film (a good sale for the average adult film) at prices ranging from \$35 to \$50, his total return will run from \$7,000 to \$10,000. He will probably deduct

advertising, mailing, and promotion charges before he splits with the sponsor or producer, however. At the very most, the sponsoring agency or producer will receive back \$5,000 to cover production costs and laboratory costs, which may have run from \$6,000 to \$30,000. Costs are far more likely to be in the \$20,000 to \$30,000 bracket than in the lower brackets, however.

There are many other types of arrangement, but few of them are any more "profitable." The producer may simply offer the film to all comers, setting up his own discounts. But he must then ship prints, inspect and rewind returned prints, and carry on promotion and advertising, which puts him squarely in the distribution business himself. Most sponsoring agencies or producers have neither the time nor the personnel nor knowledge of film dealers and libraries to do this.

Another arrangement the agency or producer may make is to turn over the film to a national distributor for a simple royalty fee per print sold or rented. Association Films (YMCA) handles some films for producers this way.

The Twentieth Century Fund has experimented with a new kind of arrangement, by which it releases and sells its prints through Film Program Services, a national releasing and program-counseling organization. Film Program Services buys all prints outright at a 40 percent discount and resells them to selected regional dealers (so that prints are available in all parts of the country) at 35 percent discount, who in turn resell with both trade and quantity discounts. The Fund also gives Film Program Services a fee to handle promotion and publicity co-operatively.

This arrangement has the advantage of returning more money to the sponsor and of returning the money as the prints are sold. It also insures central direction of publicity, shipping, information, and so forth, by a group familiar with film practices. The sharing arrangement on a 50-50 or 60-40 basis,

which was described earlier, or the royalty arrangement, requires the sponsor or producer to wait for his money and to trust the distributor's bookkeeping.

Some producers of films prefer to lease their films through dealers or directly rather than to sell or rent them. The usual arrangement is a one-, three-, ten-year or life-of-the-print lease. Some distributors also lease, as well as sell, films which they have purchased, sometimes in a block plan which enables schools or libraries to substitute new films from time to time for those they have leased without extra charge.

Sales prices for films vary enormously, as do rental and leasing fees. List price for a one-reel black and white sound film may be \$19.50 to \$50. Most one-reel school films sell for \$45. Color films, which as a rule cost twice as much to produce, are usually correspondingly high in price. Rentals vary from \$1.25 to \$6 a reel, depending on the dealer and the film.

Some national organizations have their own distributing network. The YMCA functions through Association Films, which has four major exchanges for sale and rental, mostly rental, of films. They also distribute rent-free industrial films. Probably Association Films, which is now incorporated separately from the YMCA, is the largest distributor of films to community organizations of all kinds. The Veterans of Foreign Wars is now experimenting with a sponsored-distribution plan in which business organizations will donate prints (with credit on the title, if the film is not their own) for free circulation to VFW chapters. The United Automobile Workers of America operates its own film library. The Farm Film Foundation is a national distributor of sponsored films to local farm organizations. It charges the sponsor so much for each showing of the films, as well as a per reel registration fee, that its services are limited to prosperous sponsors, usually businesses.

Industry-sponsored films are as a rule distributed through an organization such as Modern Talking Picture Service,

which guarantees an audience to the sponsor at so much, usually a few cents, a head. In other words, the sponsor pays to get his film seen. Then the agency deposits prints with schools, libraries, and dealers, who may use or lend them free of charge provided they report on numbers of showings, size of audiences, and other factors. Some corporations, however, are setting up their own film libraries for distribution to outside groups, either directly or through the company's local dealers. General Motors, International Harvester, Chrysler, and Standard Oil have done this.

Most school film producers distribute their own films. The usual one-reel black and white print sells for \$45 and rentals are \$2. Some, such as Encyclopaedia Britannica Films, employ sales agents throughout the country who work on a salary "plus" basis. Others, such as McGraw-Hill, sell mainly through the mails. Very often, films are sold to film dealers and libraries for rental, as well as to school systems.

GOVERNMENT DISTRIBUTION Although no central government agency now exists for distribution of films, some bureaus are very important distributors. Both the Bureau of Mines and the Department of Agriculture have engaged extensively in film distribution. They have also produced or stimulated production of many films. According to its last annual report, the United States Department of Agriculture's Motion Picture Service sold 2,992 prints of its films during 1948. Distribution was handled primarily through a network of seventy-six operating film libraries in state universities and extension services. However, a significant increase in sales to commercial distributors was reported. The five most popular titles in 1948 were: "The River" (146 prints); "Realm of the Wild" (111); "A Heritage We Guard" (105); "The Life of Plants" (73); and "For Health and Happiness" (67). According to a recent speech by Chester Lindstrom, head of the

USDA's Motion Picture Service, the department has a record of making 50,000 prints of more than one thousand subjects—from documentaries such as "The River" to technical films on pork-curing and food-canning.

The Department of State distributes documentary films abroad. Many excellent films have been produced for overseas use which would be of great value to adult groups here, but so far this has been forbidden.

EDUCATIONAL FILM LIBRARIES Educational film libraries vary as much as commercial dealers do. Some are attached to state universities, some to public libraries, some to museums, some to public school systems, some to state departments of commerce or education, and some to county libraries.

Most of the largest educational film libraries are operated by university extension departments, which probably circulate more films than all other distribution agencies put together. Most university extension departments have an audio-visual division which supplies films to schools and other organizations in the state. There is great variation in the size and the policies of these film libraries. Some must support themselves from rental fees; others receive generous appropriations from the university budget. In some states the extension division also has responsibility for in-service training of teachers in the use of audio-visual material; in a few states this is done by the state department of education.

UNIVERSITY FILM LIBRARIES Estimates indicate that university film libraries serve some two or three million adults every year with nontheatrical films. A few of these libraries are highly selective collections emphasizing one or more types of films. Most are fairly well-rounded collections of educational films. Some buy any film for which there is a demand. Some are operated by the university as a part of an over-all

audio-visual center which handles film production, distribution, research, and training as at Indiana University and the University of Iowa. Some are simply operating libraries or are attached to special departments. Only the University of Oregon operates its film library as part of the regular library facilities.

By and large, most university film libraries have grown up in the extension divisions. Many of these libraries have done noteworthy pioneering work in the use of films among both school and adult groups. Some few of these libraries serve an entire region or the whole country. Most limit their services to one state.

Nearly every state has at least one college or university film library. Some have several. In Texas, for example, the University of Texas, Sam Houston State Teachers College, Baylor University, Texas Technological College, and probably one or two other colleges have film libraries that serve adult groups as well as their own faculties. School distribution of films is handled by the State Department of Education, and the University of Texas limits its distribution entirely to public and civic groups.

Where the film library is part of an audio-visual center or a communications center, film distribution is only a small part of the university's film activities. Usually, extension work with teachers, in-service training, production and research are equally important. Such centers have become the focal point and nucleus of almost all audio-visual activity in the state, as in Iowa, Wisconsin, and Indiana.

UNIVERSITY OF WISCONSIN, BUREAU OF VISUAL INSTRUCTION

The Bureau of Visual Instruction at the University of Wisconsin will be described in some detail, not because it is typical, but because it is excellent and because it makes a special effort to serve adult groups. The Extension Division is divided

into four main departments: (1) Extension Centers, (2) Correspondence Courses, (3) Debating and Public Discussion and (4) Visual Instruction. The annual budget for extension is more than three million dollars (including earnings and fees, as well as an appropriation), of which the Bureau of Visual Instruction gets about one hundred and thirty thousand dollars. The film library contains about 7,000 current films (about five hundred a year are discarded as obsolete or worthless) and ships out an average of four hundred prints a day. The bureau has a staff of thirty-one. Rental fees vary, but they average about one dollar and twelve cents a reel. Schools may keep prints a week to allow plenty of time for preview and teacher preparation.

One member of the bureau staff spends all his working time selecting suitable films for classroom instruction within the university and arranging for their use. Another member handles in-service training for teachers.

The Department of Debating and Discussion has for years been sending printed material on all subjects to adult groups. During 1946-47 a staff member was employed to serve with this department and with the Bureau of Visual Instruction in order to select films and other visual aids to send out for these adult programs. He has written a guide, for which there has been country-wide demand, on the way to run a film forum. He writes brief discussion guides to accompany films. A mimeographed sheet entitled "Program Notes" is mailed monthly to adult groups, suggesting films and other materials available for meetings. Demonstration film forums will be organized once for any group in the state, but the aim is to develop and assist local leadership rather than to send out road shows.

UNIVERSITY OF CALIFORNIA, DEPARTMENT OF VISUAL INSTRUCTION The Department of Visual Instruction at the University of California, on the other hand, operates quite

differently. Almost identical film libraries, of about five thousand titles each, are housed at Berkeley and at Los Angeles. They are self-supporting. The librarian buys only films for which he is sure of rental income; he avoids any films which might be considered controversial (which rules out most of the interesting adult films). The department has no responsibility for teacher training and will not even advise teachers on film selection. This is the responsibility of the College of Education and the State Department of Education which works with both teachers and adult education groups. A unique feature of the California development is the systematic building up of a network of county film libraries. There are some sixty-nine of these, some with well-trained audio-visual directors, which are served and supported by the State Department of Education.

NEW YORK UNIVERSITY FILM LIBRARY New York University serves groups from coast to coast. About one fourth of its bookings are for the Far West. Needless to say, the usefulness of each print is considerably reduced by the fact that much of the time it is in transit. The NYU collection is specialized, emphasizing films on family relations and international problems, and rental fees are high. The head of the film library feels that within the next five or ten years, as public libraries establish film collections, NYU will be able to narrow its range of service concentrating on increasing the effective use of films within the university proper and doing most of its renting within the near-by area.

Strange to say, some university libraries are little used by the university itself. Many faculty members may be unaware that such a film library even exists. This is unfortunate for two reasons: (1) films can help them in their teaching; and (2) college students are likely to later become active commu-

nity leaders and should be aware of the availability and usefulness of films and should know how to use them.

STATE DISTRIBUTION THROUGH DEPARTMENTS OF EDUCATION Many states, counties, and cities have organized film distribution systems for schools. The Ohio State Department of Education has had a central Slide and Film Exchange for many years and has encouraged the establishment of county and city school exchanges throughout the state. The local exchanges have a collection of basic films and call upon the central library for those used less frequently. They are limited to a very definite quota from the Central Exchange, which is partly responsible for the setting up of local exchanges, as the quotas were inadequate for the needs of the schools. The Central Exchange is shipping more than eight hundred prints daily.

In Virginia there is a state film library located in the Department of Education with four regional libraries at the university and three teachers' colleges. There are also seventy-eight county and city libraries financed by state and local funds. Because of increased demand from schools, both of these state agencies have ceased making their materials available to non-school groups. As the education departments care for school needs in these two states, the universities have not built up separate libraries. Thus, in two states where schools have excellent service, adults have practically none. Perhaps this is one reason why Ohio has more than a proportionate share of existing public library film collections.

MISCELLANEOUS DISTRIBUTION AGENCIES Some museums, social welfare agencies, state bureaus, and miscellaneous organizations circulate films to adult borrowers. The American Museum of Natural History is a successful national distributor on a very large scale.

The limitations of most of these services are that films represent usually only a small portion of the agency's activities, and, thus, no co-ordinated use of the films is planned or even possible. Furthermore, many of these agencies are concerned with only one phase of education (health, fine arts, intercultural relations, and so forth) and have films only on that particular subject. Some of these miscellaneous organizations, however, have been unable to keep up regular film services since the war's end and have indicated a willingness to turn over their films to the public library or to some other agency in a position to circulate them.

SCHOOL FILM LIBRARIES A number of city school systems also make their films available to community groups. Newark, New Jersey, has issued an annotated catalogue of 200 films, which are available free to schools and community groups within city limits. A few outside groups are served on a rental basis. In El Paso, Texas, the public schools serve adults on the same basis as schools. Generally speaking, however, school films are not lent to other groups. In Stamford, Connecticut, on the other hand, the public library is handling film distribution for the schools, at least until the schools are in a position to acquire their own film library.

Where school libraries serve adults, one or more limitations are usually evident: (1) Nearly all the films in the collection are aimed at classroom curriculum programs. (2) When there *are* other films which do meet adult standards, usually local adult groups are not sufficiently aware of their existence. (3) The school system usually lacks money for the purchase of new adult films. The government wartime films were the basis for most of the adult film collections in school film libraries; few have been able to make any additions since the war, except when school and adult levels are met in one film. (4) The school system seldom has personnel

with enough time to be concerned with problems of adult film utilization or anyone able to promote the use of films in adult organizations.

Newark, Des Moines, Los Angeles, and New Orleans have large film collections in the public schools, which serve adult groups also. One public librarian in New Orleans feels that this service is adequate for the community, and one feels that it is not entirely so. In New Orleans about eighteen or twenty films a month are borrowed by adult groups from the Board of Education's Audio-Visual Department. The director feels that this is an indication of interest in the community, but she has neither enough time nor enough money to meet adult film needs. She is doing all she can in booking such requests as do come to her attention, directly and through the public library. While the Newark Board of Education has always served adult groups, it has been estimated by one film research worker that these account for only about 6 percent of the total bookings.

In general, it would seem that the type of film used in the classroom differs from that for adult audiences sufficiently to justify two servicing agencies in all but the smaller communities. Some school systems object to serving adults, on the theory that it is illegal to use school materials and appropriations for any except school use. But co-ordinated purchasing and reciprocal borrowing are extremely desirable and should be possible in all but the largest cities and in those school systems where adult education is a well-organized part of the program, as in Des Moines film services can probably be handled effectively for community organizations.

PUBLIC LIBRARY FILM DISTRIBUTION The circulation of films in public libraries is only ten years old. By June 1, 1948, twenty-eight public libraries reported to the Public Library Inquiry that they circulated films; thirteen others indicated

that they expect to begin in the very near future; twenty-one reported ownership of at least one sixteen-millimeter projector; sixteen others said they rent or borrow projectors for regular film programs. By January 1, 1949, more than fifty public libraries were circulating films.

Because the public library's new interest in films is the most hopeful sign yet noticeable for increasing the adult use of films and because public library circulation is so sharply at variance with older forms of distribution, three later chapters will be devoted to this trend.

MUSEUM OF MODERN ART Another national distributor of films should be mentioned—the Museum of Modern Art, in New York. The museum's Film Library collects films of all types, both thirty-five-millimeter and sixteen-millimeter, which it considers worthy of preservation and study. It is interested in the film both as an art-form and as an educational tool. Its catalogue states:

The motion picture has lately assumed new importance in the academic world. As a medium peculiarly characteristic of our culture, it concerns students of sociology as profoundly as it concerns students of the fine arts. A grounding in film technique provides direction for future workers in the medium and for instructors, who, increasingly, seek to extend and improve its use in the classroom. At the same time, an understanding of the film becomes essential to any well-rounded education, since it exercises so profound an influence on the attitude to life of the millions who attend film showings.

Museum films are shown in special programs twice daily and are rented to groups in all parts of the country for non-commercial showings. Some are also leased.

Local film societies especially look to the museum for guidance and films. The museum is apparently the only distributor from which one can get planned programs that will enable

one to study films as such. Its series includes the following programs:

A Short Survey of the Film in America
Memorable American Films
The Film in Germany and France
The Swedish Film
The Work of D. W. Griffith
The Non-Fiction Film
The Russian Film
The Films of Douglas Fairbanks
Forty Years of American Film Comedy
Great Actresses of the Past
Theatrical and Social Dancing in Film
Opera in Film
German Propaganda Films
A Short History of Animation
Experimental and Avant-Garde Films

THE EDUCATIONAL FILM LIBRARY ASSOCIATION Most non-commercial film libraries belong to EFLA, the Educational Film Library Association, which was organized in 1943 as a professional association of film libraries and of representatives from all kinds of educational institutions and agencies. It has several classes of membership and a sliding scale of dues depending on the size of the library and the services received. It has never had enough income to operate effectively. The now defunct American Film Center gave it office space at first, and it is now given similar help by the International Film Foundation. Although its directors are among the leaders in the field, it has only one inadequately paid executive to serve about four hundred members.

In spite of these handicaps, EFLA provided a much-needed information center during the war. It issued a projectionist handbook and a guide for using films in the community and

has recently published two subject-matter catalogues: *Films for International Understanding* and a catalogue of films on health and nutrition. EFLA also operates an Evaluation Service, which, if it were good enough, would fill a tremendous need. Evaluation forms are sent to all members, who are asked to fill them out for the new films they preview in the regular course of their business and forward them to the EFLA office. These cards are then gathered together, and a report on each film is sent to members (see Appendix C). The trouble is that the final form sent out may represent the judgment of a school body, a university extension group, or a public library, and the recipients have to "evaluate the evaluator." Being the first, and for some time the only, co-ordinating organization in the educational film field, EFLA has received national recognition, such as membership on the United States National Committee for UNESCO.

NETWORK SYSTEM IN THE ARMY AND IN CANADA It is inordinately difficult, as we have seen, to present a general picture of the distribution side of sixteen-millimeter films, because there are no over-all patterns. Prices, types of service, types of film, and geographical coverage vary from dealer to dealer and library to library. All is topsy-turvy.

When the Armed Services began to use films in World War II, they found it necessary to set up a distribution network under the Signal Corps, with a central control and supply agency, decentralized depositories in the various service commands, and smaller libraries at posts and stations. Some modification of this system is certainly applicable to civilian distribution, but would be difficult to organize. The state education systems in Virginia and Ohio come nearest to it. In Canada it is in successful operation in British Columbia and other provinces.

In British Columbia the Extension Division of the univer-

sity serves as the headquarters and central supply agency for a co-operative Film Exchange. Public libraries in very small communities and even local film councils where there is no library belong to the system. The National Film Board deposited fourteen films (later supplemented) with each member. Members were required to purchase an additional \$200 worth of films recommended by NFB and the university. Both the original deposit films and the purchased films were circulated according to a definite schedule, so that each library received new films every two months. In this manner each small local library can circulate in its community about one hundred films a year for the price of about four, and the films are available long enough for all interested persons in these small towns to see them. The large stock of films in the university library is available on loan to any of these libraries, and on request the university will purchase or rent for individual libraries, at cost, special films that it does not own.

A similar system could be organized by a state library, using county and local libraries as depositories. In fact, experiments along this line are being tried out by the Missouri State Library and the Cleveland Public Library.

A network system, whether headed up by a university or a state library, would seem to be one answer to the problem of distribution in small communities. Many co-operative county film libraries have grown up in this country, so that the principle of pooling funds and prints is not new. Network systems are likely to evolve very slowly, however, unless some determined group in sixteen-millimeter distribution takes the lead. Through the American Library Association, the public libraries, which are new to the field and less involved in old patterns and old conflicts, can, perhaps, devote some serious attention to the means of securing more co-ordination through regional, state, and county networks of educational film libraries. At the very least, they should give serious attention to

developing a network pattern among the public libraries themselves.

THE DISTRIBUTION DILEMMA Until and unless sixteen-millimeter distribution channels become more adequate and more efficient, many would-be producers of adult films and many would-be users will shy away from nontheatrical films. The editor of *Educational Screen* is right. Unsolved distribution problems are retarding the expansion of sixteen-millimeter production and use. The two horns of the dilemma are: (1) no effective distribution system can be developed for adult sixteen-millimeter films unless organized audiences exist; (2) the audiences cannot be organized without a better distribution system based on local libraries.

Recently seven leading publishers conducted a teaching film survey.² A large number of teachers were queried as follows: "What difficulties or obstacles now prevent you from making greater use of motion pictures?" Below are their answers.

CHIEF OBSTACLES PREVENTING GREATER USE OF MOTION PICTURES

	<i>Elementary-School Teachers</i>	<i>High School Teachers</i>
Number reporting	1,133	1,464
Cannot get films when desired	365	390
Lack of enough projectors	282	293
Showing facilities inadequate	240	293
Not enough suitable titles available	215	268
Lack of funds for films	153	274

Given complete freedom to say whatever was on their minds in answering this question, 2,600 teachers said, much more often

²A *Report to Educators: Teaching Films Survey*, conducted and published by Harcourt, Brace & Co.; Harper Brothers; Henry Holt and Co.; Houghton Mifflin Co.; The Macmillan Company; Scholastic Magazines; and Scott, Foresman and Co.

than anything else, "I can't get the films I want when I want them." . . . In effect, they say that the biggest single hindrance that keeps them from making more use of films is the fact that the film libraries do not have enough prints per title.

It is often said that the only remedy for this condition is for the schools to have their own films. But this contention seems rather unrealistic at the present time. The money to provide each school system with its own film library is not yet in sight, except in a relatively small number of cities. There is no reason to expect large funds for film purchase to become available to most school systems in the next five to ten years. What might be much more logical to expect would be an effort to apply a simpler and more practical remedy, by increasing the number of prints owned by the film-lending libraries.

This about sums up the distribution problem for all film users, whether they be teachers, scout leaders, union education directors, or Rotary Club members. The urgent need is for more prints of more films in film-lending libraries and for more film libraries close to home.

THE DILEMMA ILLUSTRATED As an example of the disparateness, the near-fragmentation of film purchasers—which affects the whole sixteen-millimeter market—a sample from the list of seventy-four agencies that have leased "The City" from the Museum of Modern Art is printed below. A ten-year lease is equivalent to a sale, since most prints wear out in that time.

PURCHASERS OF "THE CITY"

American Film Center
American Society of Planning Officials, Chicago
American Veterans Committee, New York City
Benton Grant, John Flory, New York City
Brigham Young University, Provo, Utah
Board of Education of the City of St. Louis

Board of Education, Cleveland, Ohio
Board of Education, Rochester, New York
Board of Education, Rockford, Illinois
Citizen's Council on City Planning, Philadelphia, Pa.
Citizen's Housing and Planning Council of Detroit, Mich.
Dallas Public Library, Texas
Dartmouth College
Department of Commerce, State of New York, Albany
Department of Education, Columbus, Ohio
Department of Public Instruction, Dover, Delaware
Department of Public Instruction, Honolulu, Hawaii
Department of State, Rangoon, Burma
Department of State, Washington, D. C.
Department of Works and Housing, Melbourne, Australia
Educational Film Library Association
Emergency Housing Commission, Boston, Massachusetts
Evanston Public Library, Evanston, Illinois
Evening News, Harrisburg, Pennsylvania
Fine Arts Department, San Francisco Golden Gate Exposition
French Supply Council, Division of Reconstruction and Urbanism, France
Government of Commonwealth of Australia, Canberra, Australia
Government of the Dominion of New Zealand
Housing Authority of the City of Newark, New Jersey
Indiana University, Bloomington, Indiana
Institutional Cinema Service, Inc., New York City
International Film Bureau, Chicago

Of the complete list of seventy-four agencies leasing "The City," sixty-one are domestic and thirteen foreign. Eleven public school systems, twelve colleges and universities, ten local, state or federal government agencies, nine adult groups of one kind or another, six public libraries, thirteen film groups and miscellaneous agencies, and thirteen foreign groups were the customers for one adult film. With such variations in types and geography, it is easy to see why a distributor of

adult sixteen-millimeter films faces an almost limitless problem in reaching his market. He cannot possibly get into contact with the myriad of adult groups, state and local libraries, schools and newspapers, museums and foreign governments that may be interested in his film. Usually he just lists it in a catalogue, sends out a few announcements to film libraries and schools, and hopes for the best. The very groups that most need his film may not even hear of it for some two or three years—or never.

The gap between the producer of the adult sixteen-millimeter film and the consumer simply cannot be bridged unless new local agencies—public libraries, schools, museums, adult education groups or Film Councils—take over the double task of distributing films and building up the sixteen-millimeter audience. The most likely candidates are the public libraries working in co-operation with Film Councils to furnish information, guidance, and films to film users.

SUMMARY OF MAJOR DISTRIBUTION PROBLEMS Three principal problems, then, emerge from the distribution maelstrom: (1) more prints are needed in more film libraries so that they may be readily available to film users without costly and inefficient cross-country shipping; (2) an information and guidance service is necessary in every community where films can be useful. Even small communities that are unable to support a commercial or educational film library should have access to film information and film service; (3) the audience for adult nontheatrical films must be built up to a much greater extent than it ever has been except in World War II if film production and distribution is to be economic.

5

THE USE OF FILMS

SINCE from five hundred to one thousand new sixteen-millimeter films are being produced each year, not including sixteen-millimeter releases of entertainment films, it is no easy matter to find the film you want when you want it. There are sixteen-millimeter catalogues, of course—many of them. (A list of catalogues appears in the appendix.) By and large, they are not very good. Some of them use the sponsor's blurbs to describe the film; some of them fail to give key information about the producer, distributor, and date of production; some of them contain a high percentage of errors in names, sources, and descriptions; most of them give such highly condensed information as to be of little value.

The problem of finding sixteen-millimeter films is made peculiarly difficult by two factors. First, there is much overlapping of subject matter, and few films are made on exactly your special subject for your special audience—you have to know how to adapt related films. Second, there are many unsatisfactory sixteen-millimeter films, unsatisfactory as to content, technique or print quality, and you do not want these. The catalogue may claim that "‘Through the Years’ is a beautifully told story of how the red man discovered the use of corn and the social consequences of that discovery"; but you may find that it is a series of recipes using Ogilvie Cornmeal, introduced by a few desultory shots of cigar-store Indians.

One has to be particularly wary with regard to industry-sponsored films, although they are often of the highest technical quality. Sponsors of industry films could easily retort

that a great many educational and informational films are dull and amateurish and that you'd better beware of them, too. They would be right. The classified section in the 1948 edition of the H. W. Wilson Company's *Educational Film Guide* contains 3,733 films, beginning with "Know Your Library" and ending with "San Juan." A good many of these films are bound to be unacceptable—altogether poor or not suited for your special purpose. The mysteries of selecting and obtaining films are bothersome enough to discourage entirely many would-be film users.

TECHNIQUES FOR USING FILMS There is a technique to using films for formal or informal education, just as there is a technique to lecturing or leading a discussion. A good guide to using educational-information films for teaching purposes is *How to Use a Motion Picture*, prepared by William H. Hartley for the National Council of Social Studies. This eight-page manual sums up for teachers most of what they need to know and clears up most of the mysteries of selecting and using films that are likely to puzzle the program chairman who is using films for the first time. A short summary of the manual follows, with some changes for notice by the adult group leader or program chairman who doesn't want to teach, but to guide or merely to plan an interesting program.

CHOICE OF FILMS The first question a teacher or film user should ask himself before introducing a motion picture into his classroom or group is, "What *unique* contribution will this film make toward the richer education or enlightenment of my group?" Too often this question is omitted, and the teacher or leader introduces the film simply because it seems the thing to do. Perhaps he is just "keeping up with the Joneses." Or it may seem like a good way to fill in a class hour or to substitute for a program which has become a bore. Or,

again, the film may be easily available, and it may be expedient to follow the course of least resistance and show the film merely because it is at hand.

The motion picture does have much to contribute that is unique; it can achieve certain ends better than any other medium. Among the principal advantages possessed by the motion picture are:

First, and most obvious, it moves. If motion is essential to the concept to be taught, then a good film can help to get ideas across. With the aid of film, the steps in a process may be readily followed or cause and effect may be shown.

Second, through the use of animation, slow-motion, time-lapse photography, and microphotography the film may depict scenes otherwise unobservable.

Third, the motion picture, through the use of historical reenactments can give a sense of the continuity, the setting, and the mood of the past which is difficult to catch in any other way.

Fourth, the sound motion picture, through dramatic incidents, stirring music, and wisely edited scenes can build up attitudes toward outstanding problems.

Fifth, the film lends variety and interest to teaching and to meetings. Properly used it can make reading, speakers, and discussion activities more meaningful and educationally significant.

Below are the most important facts one needs to know in selecting and ordering films.

Size.—The sixteen-millimeter film has become the standard size for classroom or group use. Theatrical films are thirty-five millimeter in size, and the eight-millimeter film has become popular for home movie cameras.

Length.—A one-reel film is four hundred feet long. A one-reel sound film requires 10 minutes to show. A one-reel silent film, since it moves through the projector at a slower speed (16 frames per second as opposed to the 24 frames per second for the sound film) requires 15 minutes to present. Distributors commonly

mount films to four reels (1,600 feet in length) on one large reel, but when a one-reel film is mentioned, common usage interprets the term as meaning four hundred feet of film.

Sound or silent.—Silent films can be projected on sound projectors, but a sound film will be ruined if it is threaded on a silent projector.

Rental rates.—The typical silent film rents for from 75 cents to \$1.50 per reel per day. Black and white sound films rent for \$1.25 to \$3 per reel per day (more for color). The borrower is expected to pay all transportation charges. The rental price is based upon the time that the film is in the user's actual possession and does not include time in transit. If the film is to be rented for more than one showing, rates are usually around three times the one-showing rental for a week's use and about eight times more for a month's use.

Sale price.—A one-reel silent film costs from \$8.75 to \$25 per reel. Sound films sell for \$19.50 to \$50 per reel (more for color).

Film catalogues.—A teacher or leader interested in the use of film should build up a collection of film catalogues so that he may be familiar with the offerings of the distributors near him. Both commercial dealers and educational libraries publish catalogues. There are, however, several general guides to films that arrange available films under a topical classification and greatly aid in the location of the needed film. Outstanding guides are listed below (*see also* "Film Catalogues and Directories," page 261).

H. W. Wilson Company, *Educational Film Guide*, New York, H. W. Wilson Company, annual, with monthly supplements. This is the outstanding guide to films in all fields. The subscriber receives a monthly list of current films with a brief description of their contents. A cumulative volume is published once a year.

American Council on Education, *Selected Educational Motion Pictures*, Washington, D.C., American Council on Education, 1945. Here are listed about 400 films which have been tried out and had proven educational value in a number of schools. A

complete description of each film is given, and teacher evaluations are included.

Educational Screen, *1000 and One: the Blue Book of Non-Theatrical Films*, Educational Screen, 64 East Lake Street, Chicago, Illinois. A complete annual list of nontheatrical films from all sources. Classifies the films under 155 subject groups. Annotations limited to number of reels, size, sound or silent, and whether free or rental.

ORDERING THE FILMS Having located a film that seems from the catalogue description, or from annotations in the general guides, to meet his need, the teacher or leader should place the order as early as possible, if he wants to get the film at the time when it will fit best into his plans.

In ordering films, be sure to give the correct title of the film desired and state whether a sound or a silent version is desired. In renting, if alternative dates are given, the chances of getting the desired film will be enhanced. The distributor usually sends a letter confirming the film order and stating the date upon which the film may be expected to arrive.

THE PREVIEW A key step in effective film use is the preview. Usually films arrive from the distributor one or two days before the scheduled showing, which allows time to get acquainted with the film before the class or meeting.

The folly of presenting a film that has not been previewed should be obvious. Films that are ordered on the basis of the general statements in distributors' catalogues often turn out to differ greatly from what was expected. The preview will guide the teacher or leader as to the most effective way in which to present a film, or it may convince him that the best thing he can do with the film is to return it to the distributor at once without wasting the time of the group by showing it to them.

Much of the effectiveness of the educational film, Hartley stresses, depends upon the manner in which it is shown and the place in the study or discussion of a subject at which it is introduced. Generally, such films serve to: (1) introduce a topic or idea; (2) furnish details concerning a particular aspect of a large subject that has already been under consideration; or (3) serve as a summary or review of a subject. Not all films serve all these purposes. Some films furnish a brief overview of a historical period, a place, or an idea. These films are useful to awaken interest and to introduce a topic. Other films may have their entire footage devoted to a process or to a particular phase of a larger problem. These films take for granted some background on the part of the group, and often they set the stage for the next step. Still other films summarize a period, event or process and are best introduced toward the close of a program of study or discussion.

The Teaching Film Survey (by seven publishers) referred to on page 102 classified educational films into the following types:

- (1) Films whose principal aim is to develop social attitudes and understandings
- (2) Films dealing with vocational skills
- (3) Films designed to stimulate or motivate interest in specific subjects
- (4) Films designed to provide background for understanding specific subjects
- (5) Films designed to teach specific parts or phases of particular subjects.

These general classifications apply as well to adult information and education films as can any fairly rigid classification. In selecting films it is helpful to know whether what is needed is a background film, a motivation film, or a specific teaching film, if the film is to be used as part of a planned course or program. The bulk of documentary-information films falls

into the social attitudes, interest-motivation, and background categories, with some overlapping, of course. It is wise to know whether your audience most needs a specific "how-to-do-it" film on contour plowing, for example, or an over-all background film like "The River."

Having in mind a clearly formulated educational purpose for the use of the film and having previewed the film, the teacher or leader should next prepare the group for the screening of the film. This preparation should not follow any rigid formula, but should be varied according to the type of film to be presented and the place the film's contributions are to take in the program as a whole. It should also vary according to the film. A very clear, objective film needs less attention and preparation than a somewhat confused or prejudiced film. In fact, the better the film, the less the adult group leader, at least, has to do in way of supplementary presentation. A good film speaks for itself, and often the adult leader will find that all he needs to do is to explain either in written program notes or orally a little of the background of the making of the film or why he chose this particular film for the program.

SMOOTH PRESENTATION The presentation of the film should run as smoothly as possible. The machine should be set up and the film threaded before the meeting begins. When the audience is ready to view the film, all that should be necessary is to turn out the lights and turn on the projector. Many manuals are available that give excellent directions on film projection.

THE FILM AND GROUP LEARNING The film has been shown, and the room lights are turned on once more. This is the time to clinch the learning which has taken place or to give point to the emotions the audience has experienced. Have their questions been answered? What new elements has the film

introduced? What new questions have arisen? Was the film objective? What parts of its subject did it overlook or leave vague? What are some of the implications of the film's general point of view?

Some films tell their story in one showing. They may present a dramatic incident, the repetition of which would spoil the effect for which the leader or teacher is striving. Many films, however, are worth showing more than once.

The education-information film may be supplemented with pictures, slides, and filmstrips to point up certain aspects of the subject which were seen in motion. Charts can point out further relationships and statistical data. Pamphlets, books, and magazines can be used to check up on facts and obtain the viewpoints of other authorities. Most of all, it may benefit from discussion. Some films have special discussion trailers, which bring out significant highlights and pose questions, to aid the group leader.

The film is one of the contributions which modern science has made to education. The effectiveness of its use depends upon skill in using it most efficiently. It makes the teacher's or group leader's job harder, in one sense, in that it imposes upon him the responsibility for locating films and utilizing them to the best advantage.

There is no need, however, to turn every film showing into a discussion meeting or always to follow up with a lecture or project of some kind. All this depends upon the film and the purpose of the showing.

Much more material on the use of films (both general and in specific courses) is available to teachers than to leaders of adult groups. As adult use of films increases, however, more help can be expected. Some librarians and museums are sponsoring community pilot programs. The *Adult Education Journal* reports on these. The *Film Forum Review*, published by the Institute of Adult Education, at Teachers College, Colum-

bia University, has evaluated a long list of films for group discussibility and has reported from time to time on aspects of adult film use and also has printed its evaluations with discussion questions. The Educational Film Library Association and the Film Council of America issue bulletins from time to time on adult film use. *Educational Screen* carries occasional articles. *Film News* carries excellent articles on specific adult groups that use films. Recently a manual on the use of audiovisual materials in informal education—*Look, Listen, and Learn*—was written by L. Harry Strauss and J. R. Kidd.

Look, Listen and Learn summarizes the value of films in adult group programs as follows.

1. *Films have group appeal.* They develop and maintain interest, and they will attract youth and adults who might not otherwise participate in public affairs programs.

2. *Films can present information and ideas to nonreaders.* Large numbers of our adult population are poor readers, while an even larger group is too preoccupied with other activities to read significant books and pamphlets. These same adults are more easily reached with the film.

3. *Films can economize program time.* Because they present ideas in a vivid, concrete and understandable form, they enable the participants to grasp the significance of subject presentations in a much shorter period of time than is usually possible through the use of other means of communication.

Films are used in public affairs programs (1) to present information, (2) to provide ideas for discussion and (3) to stimulate community action and sometimes all three together. . . .

Although discussion is desirable, films can be used effectively just to present facts and background information. Film programs sponsored by government, industries and various community organizations during the war were acknowledged to be responsible in part for increased production, war bond sales, participation in home defense and victory garden programs, and for maintaining public morale.

Information films designed to stimulate interest in public affairs may be used in several ways. Occasionally they may be worked into the entertainment programs of men's and women's clubs, special interest groups, dormitory groups and fraternal organizations. While the expressed purpose of these programs is to entertain, significant information and ideas can thus be communicated.

There are so many ways to use films that one could never list them all. But here, for the record, are a few that are used for public affairs programs.

Background film with a speaker.—A good film related to the subject of the meeting is chosen to start the meeting off. The speaker takes up where the film leaves off.

A series of films on one subject.—Two or three short films together for one or more programs on housing, juvenile delinquency, world trade, international relations, and so forth.

Film debates.—Films presenting different points of view on a subject.

Film forums.—Films are used as the basis for a discussion, led by a discussion leader or sparked by a panel representing different points of view. The film forum is so much preferred by adult education experts and so much talked about that it is worth discussing more in detail.

Auditorium showings.—Regular programs of noteworthy sixteen-millimeter film for a general audience in the school, library, theater, or church.

The techniques for using film in training programs, sports and athletic groups, rehabilitation, group therapy, and hospital work are so special that no attempt will be made to delve into them here. It is the nonspecialist community group leader for whom this chapter is intended.

FILM FORUMS Film forums are increasingly used by YMCAs, public libraries, women's clubs, and adult education

councils. Vermont Forums, a town-hall circuit for speakers, has added film forums to its regular programs. Film forum workshops have been organized in larger cities to train community leaders in the forum technique.

In 1941 the Joint Committee on Film Forums was organized to experiment with the then relatively new technique. The Joint Committee, composed of the American Library Association, the American Association for the Advancement of Psychology, the American Film Center, and the American Association for Adult Education, received a small grant from the Carnegie Corporation for the dual purpose of developing and analyzing film-forum programs. Forty libraries—public, county, and college—co-operated.

As the result of sober, expert analysis of its activities during 1941-43, the following conclusions were drawn by the Joint Committee's evaluation group.

1. Film forums attract and sustain the interest of serious-minded people.
2. Both library and audience judged them a better educational-informational technique than discussion or film showing alone—when the forum films were good and the discussion well led.
3. The success of the technique depends on skilled leadership and good films.

Follow-up inquiries indicated considerable sustained interest in the forums.

This project was carried out in an unusually thoughtful and scientific way, and it points the way for further experiments in the educational use of film.

A National Committee on Film Forums was organized in 1946 as an outgrowth of the Joint Committee on Film Forums. Its member organizations are the American Association for Adult Education, American Library Association, Educational Film Library Association, and the National Council

of the YMCA. The National Committee has co-operated in the issuance of a quarterly, *Film Forum Review*, published by the Institute of Adult Education at Teachers College, Columbia University. The film laboratory at the Institute has evaluated a considerable number of films for forum use and is now carrying on an investigation of actual film forums. Unfortunately publication of the extremely valuable *Film Forum Review* has been suspended. *The Journal of the American Association for Adult Education* has taken over its reports on adult film use.

A FILM FORUM ON WORLD TRADE A typical film forum is a small meeting of twenty to a hundred club members or neighbors. A women's club in a small Philadelphia suburb held a film forum last year on America's stake in world trade. The meeting was held in the public library, which is housed in the basement of a bank building. Chairs had been arranged in a semicircular fashion in the middle of the room. A local businessman lent a small screen and a sixteen-millimeter projector. The screen was just behind the speaker's table, at which place cards identified the guest panel. The guests included several businessmen whose firms had some import or export trade, an economist, a high school history teacher, and a specially invited moderator.

About fifty people attended the meeting, some of whom had never before been in the library; some did not even know there was a library in town. The chairman of the club told her audience that a film would be used as background for the discussion, made the usual introduction, and then asked the moderator to take over. The moderator explained to the audience who made the film and why and asked them to look at the film as a source of information on what our trade policies should be. He explained briefly why foreign trade, ITO, and ERP are crucial issues today and asked the economist to

contribute a three-minute summary of the film's economic message.

Then the guest panel moved away from the screen, the lights were turned out, and a twenty-minute film, "Round Trip: the U.S.A. in World Trade," was shown.

After the lights were turned on again, the moderator called on several of the panel members to give their reactions to the film. In no time at all a lively discussion was under way, and soon the audience chimed in, too. Occasionally the moderator stepped in to summarize a major issue, or to sidetrack a long-winded, irrelevant question, or to bring in another point of view. He never attacked or defended a point of view himself. Whenever a point of fact was at issue, he called on the economist to clear it up.

When the formal meeting broke up, little knots of people remained to discuss the tariff, the Reciprocal Trade Agreements Act, sugar subsidies, Russian-American relations, the UN, and a great many other subjects that had come up during the course of the discussion. Pamphlets and leaflets were on hand for them to take home.

ADVANTAGES AND CRITERIA OF THE FILM FORUM Film forums have several advantages over the traditional types of meetings: (1) good films are easier to get and less expensive than good speakers; (2) films attract more people to meetings; (3) films stimulate both emotion and intellect; discussion results more easily; (4) the use of panels promotes development of local leadership; (5) a sense of participation, rather than passive learning, flows from the combination of film and discussions.

Here are the criteria that *Film Forum Review* uses for the selection of forum-type films. The film must: (1) present a human situation and a point of view relevant to the discussion topic for the meeting; (2) arouse and sustain interest by

its dramatic and artistic quality; (3) be good enough in photographic and sound quality not to distract from comprehension and enjoyment of the content; (4) be short enough—preferably ten to twenty-five minutes—for the group to retain the film content and have adequate time for discussion.¹

Evaluations in *Film Forum Review* are grouped for films on various subjects such as intergroup relations, housing, health, child care, education, international relations, and so forth. Each issue of the *Review* has taken up different categories.

LIBRARIES AND FILM FORUMS The most successful film forums have been conducted by groups already familiar with discussion techniques and informal adult education. It is not an easy technique to use for anyone inexperienced in general discussion techniques. Public libraries with group service departments have been particularly successful with film forums. One film librarian in a large metropolitan library reported to the Public Library Inquiry:

One of the most significant and promising developments in recent years has been the increased use of films in connection with forums. Since January 1947 the Film Bureau has arranged and conducted eight. Five emphasized international problems; one, atomic control and universal peace; one, inter-group relations and tolerance; and one, the structure and need for the United Nations. All discussion leaders were recruited from outside of the library. Books, pamphlets, etc. were collected to support the film showings.

Several other libraries said much the same. Many libraries that do not have film collections are sponsoring film forums in branch and main libraries, using rented or borrowed films.

One of the most useful services that the public library and local film councils can render is to teach adult groups how to use the film-forum technique and to provide facilities when

¹*Film Forum Review*, fall, 1946.

none are available. Very often the library will need to advise on everything from selection of the film to finding resourceful leaders for the panel. Sometimes it will only be called on to provide supplementary reading material or a discussion guide.

If community film workshops, which are so greatly needed, were to be organized, certainly film-forum techniques should be on their agenda. As with all other aspects of nontheatrical film use, the big problem is diffusing the knowledge that exists to the people who can make the best use of it. Film forums are particularly suitable to small towns, which rarely get top-notch speakers and where newspaper and reading resources are limited. But usually such towns do not know how to organize the forums, or where to find a variety of films. Presumably, the public library and the Film Council must again fill the gap.

GROUPS THAT USE FILMS There are as many ways of using films in adult organizations as there are groups. *Film News* carries a noteworthy series of articles on "We Use Films in Our Programs." These articles show better than anything else in print how different kinds of organizations are putting films to work for them. Some of the material from these articles is summarized below.

League of Women Voters (720 local leagues in 41 states; total membership 89,000). The league program for 1948 stressed (1) atomic energy control; (2) strengthening the United Nations; (3) Congressional reorganization; (4) control of inflation and deflation. Recently the league undertook a special campaign for action on reciprocal trade agreements, the ITO Charter, and the Marshall Plan. "To help bring these subjects to their communities, nine regional conferences of local league presidents and committee chairmen were held with demonstration showings of the film 'Round Trip' and the filmstrip 'The Challenge of World Trade.'" Local presi-

dents then arranged showings and discussions in their own communities.

At its conventions and meetings, the league has shown such films as "The People's Charter" (UN), "One World or None" (atomic energy), and "Brotherhood of Man." Local leagues have been very active in getting their local theaters to show such current information films as "Round Trip."

The league believes that use of visual aids has helped develop new leadership. Many women who would hesitate to undertake formal speaking assignments are able to conduct more informal meetings, using films and filmstrips.

In 1947 a local league planned an Atomic Energy Week in Charlottesville, Virginia. The most successful feature of the week was the showing of sixteen-millimeter films in an empty store. Four films were used: "Atomic Power," "One World or None," "Operation Crossroads," and "A Tale of Two Cities."

National Conference of Christians and Jews (325 local groups; total membership 140,000). The National Conference believes that good films can change attitudes and break down prejudices. It has both produced and distributed sixteen-millimeter films. In 1941 the conference produced the first sixteen-millimeter documentary on brotherhood—"The World We Want to Live In." More than 1,200 prints of it have been made since then. "Americans All," a popular March of Time film, was the brain child of the conference.

Each of the National Conference's sixty-four local offices has its own film library. Prints are purchased by local NCCJ groups and lent free of charge to community groups. It is estimated that the Hartford, Connecticut, local alone will be responsible for five thousand showings this year. Some of the local groups have sponsored audio-visual workshops for teachers and group leaders of all kinds.

Among the films used consistently by the NCCJ are the

Sinatra short "The House I Live In" (Paramount Young Films), "Greater Victory" (United Specialists), "Army Chaplain" (RKO Pathe), "American Creed" (NCCJ short), "Don't Be a Sucker" (War Department), "It Happened in Springfield" (Warner Brothers short), "Make Way for Youth" (produced for National Social Welfare Assembly), "Boundary Lines" (International Film Foundation), and "Brotherhood of Man" (produced for United Automobile Workers).

Association of the Junior Leagues of America (160 local groups; total membership 47,000). The junior leagues are active in community service work of all kinds. In training its "provisional" members, the Junior League uses film on child care, juvenile delinquency, race relations, community planning and public affairs topics. The leagues have reported that films increase the desire of their members to participate actively in community work, so films are now used at committee meetings, local meetings, and conference sessions.

The Junior League in Stamford exhibited "Americans All" (March of Time) in connection with its program on parental attitudes toward other races and religions as part of the larger program on the impact of the community on our children.

The Junior League of Atlanta made a film about its speech correction school for showings to parent groups. The Baltimore Junior League co-operated in a community education campaign on atomic energy in which films played a major part.

The league's educational bulletin regularly recommends good films to its local groups. Some of the films it has stressed recently are "Round Trip" (Twentieth Century Fund), "Make Way for Youth" (National Social Welfare Assembly), "Does It Matter What You Think?" (British Information Services), "Boundary Lines" and "Italy Rebuilds"

(International Film Foundation), "One World or None" (National Committee on Atomic Information), "The Feeling of Rejection" (National Film Board of Canada), "Painting the Chinese Landscape" (China Film Enterprises), and "18th Century Life in Williamsburg" (Eastman Kodak Company).

The Educational Consultant of the Junior Leagues says, "Our greatest need in the use of films is for more and better film utilization aids—discussion guides, film forum tips, etc." To show local leagues how to use films, a demonstration showing with discussion of "A Better Tomorrow" (a film on public school education) was featured at their annual conference in Quebec.

National Publicity Council for Health and Welfare Services (2,200 local civic, health, and welfare organizations). The national council advises its members on use of films, forums, radio, and newspapers in local public relations and fund-raising campaigns. It furnishes professional advice to producers and users of sixteen-millimeter films concerned with civic, health, and welfare problems.

The council's information department reports a rapidly growing increase in film inquiries from local groups. The films used most often in the last year were those dealing with juvenile delinquency, race relations, mental hygiene, health education, child care, and the work of various case-work agencies. The information department keeps a card file of about five hundred films on fifty-one special health and welfare subjects. Each card gives subject, title, producer, sale or rental price, length, and summary of contents. Another file lists film sources of all kinds. Even a file of "not recommended" films is maintained.

A special consultation service reviews film scripts on welfare problems, advises member agencies on how, when, and why to produce films, and furnishes advice to commercial producers.

Channels, the Council's newsletter, features news and reviews of new films in the nonprofit field.

SPREAD OF FILM USE This short description of how four national organizations are using films could be expanded indefinitely. Many organizations in the public affairs field are learning to use film. An increasingly large number of national offices keep their members informed concerning the good films that are available, and some give them aid and advice on renting films, obtaining projectors, planning film discussion programs, and so forth.

Co-operative film libraries have been formed by churches in some cities and counties, for example, the Louisville, Kentucky, Council of Churches. Churches make considerable use of information and discussion films of more general interest, as well as of religious films. Most public libraries report that churches are among their best customers. It is estimated that there are about twelve thousand church-owned projectors.²

From the point of view of adult education, information or discussion films—both those on social problems and the practical, “how-to-do-it” films—are probably the most significant nontheatrical films. However, many adults like to look at interesting and unusual movies for the sheer pleasure of seeing them. And many people like to study the film for technical or aesthetic reasons, without too much emphasis on educational content. For such people, film societies have come into being.

FILM SOCIETIES Film societies are usually made up of enthusiasts who are interested in amateur production or in the film as an art form and educational medium. There are several scientific film societies, too.

A fairly typical and highly successful example is the Boston Film Society, which was incorporated in the fall of 1946 as

²*Wall Street Journal*, Saturday, June 5, 1948, p. 1, col. 1.

a nonprofit organization. The activities of the society include a series of five films at the Fogg Museum, a similar series at New England Mutual Hall, a children's series, and a program of twelve films at Wellesley College.

The society now has sixteen hundred members. Its aims are: to present outstanding films of all kinds, to study the development of the film medium, and to assist groups that are producing experimental films.

Benjamin B. Crocker, president of the Boston Film Society, summed up his experiences as follows: "In the two years of our operation we have learned, I hope, most of the things which are required to keep a Film Society on its feet. The most important things we have learned are that films must be previewed before presentation and that the technical features of projection must be perfect."

Here are the series of five programs that the Boston Film Society showed in 1947-48 at the Fogg Museum (at a \$3.50 subscription fee for the series).

- I. The Nonfiction Film
 - Typical Pathe Newsreels 1917-1931
 - The Sound Film: Garbo Talks
 - "Anna Christie" with Greta Garbo
- II. The Advance Guard
 - René Clair's "Entr'acte"
 - The French Film
 - Renoir's "The Lower Depths"
- III. The Propaganda Film
 - Leni Riefenstahl's "Triumph of the Will"
 - The German Film
 - Murnau's "The Last Laugh"
- IV. The Western Film
 - Ince's "The Last Card" with William S. Hart
 - The Musical Film
 - Lubitsch's "The Love Parade"

V. The Visual Tone Poem

"Golden Mountains" scored by Shostakovitch

The Russian Film

"Road to Life"

ANOTHER KIND OF SOCIETY: CINEMA 16 A less typical example of a film society is Cinema 16, founded by Amos Vogel, in New York City. Cinema 16 is a nonprofit membership society, with about seventeen hundred members, who pay around \$10 annual dues to see at least eight programs a year. Programs vary from art and experimental films to scientific and documentary films. Its announced purpose is to show and discuss films for the adult mind—films that cannot be seen in theaters, because of censorship or box-office veto, films of fact and purpose, films of artistic experimentation.

Recent programs of Cinema 16 have included:

"Dreams that Money Can Buy," Hans Richter's feature-length surrealist color film based on ideas of Fernand Leger, Max Ernst, Marcel Duchamp, Alexander Calder and Max Ray, with music by Milhaud, Bowles and Cage, lyrics by John Latouche.

"Balloons: Aggression and Destruction Games," psychological experiments with children produced by the Department of Child Study at Vassar College.

"Death Day," Sergi Eisenstein's pictorialization of a macabre Mexican holiday.

"The World is Rich," Paul Rotha's documentary on world food resources and the conquest of hunger, produced for the British Information Services.

"Meshes of the Afternoon," "A Study in Choreography for the Camera," "Ritual in Transfigured Time";—three experimental films by Maya Deren.

IMPORTANCE OF FILM SOCIETIES Some local film societies have grown up around colleges, drama workshops and little-theater groups. There are probably not more than two or three

hundred societies in the whole country, but they are centers of considerable missionary zeal for intelligent films. Furthermore, they provide the only facilities available for adults who want to see the "off-the-beaten-path" film, but do not belong to film-using organizations.

Many people believe there is a place in this country for nontheatrical "theaters"—places where one can see good films and learn how and why they were made without any particular educational purpose other than enriching one's cultural background. It is to be hoped that more little theaters and community workshops will sponsor film societies that can provide these nontheatrical gathering places. The school and the library are also logical gathering places for general sixteen-millimeter audiences.

The success of the two examples discussed here indicates that there is a genuine place for such groups. In fact, Cinema 16 has recently announced that it intends to create sixteen-millimeter replicas of itself in all major cities "in which the documentary and experimental film will for the first time find a proud home of its own."

THE NONTHEATRICAL FILM AUDIENCE Essentially, the problem of using nontheatrical films outside of the school systems is threefold. First, there are the organized groups who want to use films in their educational and community work. Second, there are the unorganized adults who want to see these films as a matter of personal recreation and enjoyment. Third, there are the home users of films who own their own projectors.

The organized groups must depend for help on their own national staffs, on film libraries, and on local film councils (which will be discussed at length later on). The unorganized adults have nowhere to turn unless a film society exists, or unless the school, library, or church undertakes to

organize film showings for a general adult audience. The home users can rent films from many educational film libraries, as well as from commercial dealers. Producers of educational films are paying more and more attention to the home users in the belief that this is going to be an increasingly important market.

OPPOSITION OF THEATER INTERESTS In many communities, film-using organizations are likely to run into trouble unless they are well acquainted with censorship and exhibition regulations. Often laws that were passed with theatrical films and theaters in mind will apply to nontheatrical showings, too. Often, too, local theater owners will make life as difficult as possible for sixteen-millimeter users by putting every technicality of the law in their way.

Theater owners are worried about sixteen-millimeter competition. In some states they have attempted to get laws passed which, because of excessive requirements for personnel and equipment—supposedly for safety reasons—would make most sixteen-millimeter showings a financial impossibility. Many theatrical interests would like to have the same safety laws and the same union rules on number and payment of operators apply to sixteen-millimeter as to thirty-five-millimeter films. Since sixteen-millimeter films are on safety stock (noninflammable) and are generally used by amateurs for noncommercial purposes or in places where thirty-five-millimeter film is not available or as a sideline in taverns and roadshows, it is patently Machiavellian to apply such rules.

Here is a front-page story from the May 25, 1948, issue of *Film Daily*.

AIM TO FIGHT 16 MM. SHOWINGS IN KANSAS-MO.

Minneapolis—Fearing that 16 mm. could eventually eliminate the small town exhibitor, Allied Independent Theater Owners of

Kansas and Missouri has asked members to report on every 16 mm. exhibition so that the organization can take steps to slow the practice.

In a bulletin to members, AITO offers to "put the heat on fast" whenever possible, pointing out that 16 mm. films are sometimes shown in violation of copyright laws, or that Federal admission taxes are not charged. Also, the bulletin observes, in all probability the 16 mm. operators are not paying ASCAP for music rights.

Organization also points out that charitable or religious organizations are exempt from real estate taxes if their property is not used for commercial purposes.

Information sought on 16 mm. showings include film title and distributor, admission price charged, and the location of the place used for the screening. AITO offers to save exhibitors local embarrassment by doing the job on the organization level.

Almost every gathering of theater owners passes some resolution viewing with alarm the growth of the use of sixteen-millimeter film. Competition is a myth today as far as educational films are concerned. But the use of sixteen-millimeter entertainment films can very definitely affect the local theater owner, particularly in a small town.

Recently a Nebraska theater owner in a small community went to some trouble to obtain a film made in 1934 on parent-child relationships. He found to his amazement that the local Chamber of Commerce had obtained the same film in sixteen-millimeter form, which it showed several days before his scheduled booking. Neither had known of the other's plans, and the theater owner felt justifiably that his time and effort had been wasted.

The way to avoid such situations is to include theater owners in community film groups such as the film councils and to consult with them about film projects. Very often the theater owner will let adult groups use his theater in off hours for their own programs. A little co-operation may prevent hard

feelings and misunderstanding and may benefit everyone. However, the theater owner cannot be expected to co-operate with any group that makes a practice of showing entertainment films, for that is competition.

THE PROBLEM OF UNDERSTANDING FILMS Fear of competition haunts any industry. Book publishers once thought libraries (and pocket books) would put them out of business. They merely added to the book-reading—and book-buying—public. The manufacturers of musical instruments expected radio to demolish them. The demand for pianos is higher than ever. If the record of other cultural and entertainment industries is any guide, interest in one kind of film is likely to stimulate interest in other kinds. One may hope that it will also lead to a more informed and discriminating interest. Local film societies and film councils can contribute to such a development by making available a knowledge of film technique and an awareness of the film as a many-sided medium.

Films need to be studied, just as books do. Unfortunately, few people have a chance to look at a masterpiece like "The River" in a moviola and see what makes it a masterpiece. They can spend hours looking at a Matisse in the museum; they can buy reproductions; they can read *War and Peace* a dozen times and read critical analyses of it, too. Until libraries, colleges, and film groups make it possible to study films with this kind of seriousness, the film audience will be, for cinematic purposes, untutored.

Many colleges and universities now give various kinds of motion-picture courses. Some use films as the basis for orientation courses. The University of Denver has a week's showing of films each fall as part of its basic freshman orientation. The films (shown in co-operation with a local theater) are selected to represent American culture as compared with that of other countries. One evening's assignment last year was a combination showing of "Lifeboat" (the Hitchcock film) and

the Swiss film "The Last Chance." Students were asked to compare value judgments and attitudes, especially toward death, in the two films. Another night's program paired a Fred Astaire film with a typical Soviet musical comedy.

The Rhode Island State College has an excellent program under the auspices of Chester Berry, Director of Student Activities. This summer's program was attended by students, faculty members, and community leaders and was sponsored by the Student Union. The outline for the program—"Development of the Motion Picture"—states:

The motion picture, although it occupies an important part in national and world culture, is a relatively unfamiliar medium. Originally regarded as a recording instrument, its power of portrayal has captured the imagination of the public so firmly that its social impact is immeasurable.

To assist in the understanding and appreciation of this modern phenomenon, Rhode Island State College will present an opportunity to study it first hand. Six programs, designed to show briefly the development of the motion picture, will feature films from the archives of the Museum of Modern Art Film Library.

Dating as far back as 1895, the series will include such nearly forgotten items as "The Great Train Robbery," Harold Lloyd's "Freshman," and "Uncle Tom's Cabin." Later productions, such as "All Quiet on the Western Front" and "Mutiny on the Bounty" will also be shown along with classic documentaries like "The River," "The City," and "Hymn of The Nations."

Six evening programs were scheduled in all: (1) the development of the narrative film; (2) comedies; (3) the basis of modern film technique; (4) a short history of animation; (5) the talkies; (6) the epic film.

The City College of New York School of Business will give a complete course this year in the use of audio-visual aids for training purposes in industry, under the auspices of the Evening and Extension Division.

Unfortunately, most courses in films emphasize technical questions—script writing, projection, photography, direction, and so forth—at the expense of general cultural appreciation. To teach motion-picture courses without a firm appreciation of the film medium as a whole is silly. Lacking this realization, some schools are training people as professionals to produce and to use films without any basic understanding of the medium in which they are working. What is worse, one of the most influential techniques of communication of our day—a cultural institution of primary magnitude—is barely understood by the men and women who become our cultural leaders. College students are duly exposed to music, fine arts, journalism, and literature, but rarely to Films I (introductory appreciation course).

In a brilliant examination of film in all its aspects, Roger Manvell lists these themes as implicit in most American and British theatrical films:³

- (a) Handsome men getting their girls (without or with sophistication).
- (b) Handsome girls getting their men (with or without sophistication).
- (c) Handsome clothes and handsome surroundings (luxury).
- (d) Absence of clothes from women, and to a lesser degree from men (sex).
- (e) Ambiguous situations involving sex issues.
- (f) Excitement deriving from crime (gangsters) and cruelty (sadism).
- (g) Excitement deriving from the detection of crime.
- (h) Excitement deriving from extreme physical danger.
- (i) Excitement deriving from crude supernaturalism.
- (j) Belly-laughs deriving from domestic incompatibilities.
- (k) Belly-laughs deriving from naughty children.
- (l) Belly-laughs deriving from ham silliness (knock-about comedy).

³Manvell, *Film*, pp. 147-48, 167.

- (m) Belly-laughs deriving from the flouting of authority (sergeants, policemen, magistrates, mothers-in-law).
- (n) Sentimentality deriving from patriotism and private duty (service versus love).
- (o) Sentimentality deriving from children and babies and animals.
- (p) Sentimentality deriving from mother-love and betrayed faithfulness.
- (q) Curiosity about foreign people with fake customs and accents (Chinatown, natives, etc.).
- (r) Curiosity about strange ways and strange glamorous institutions (Foreign Legion, convents, etc.).
- (s) Curiosity about fake science and art (personalities, not ideas).
- (t) Awe at religious beings and fake-mysticism (Lamas preferred to parsons).
- (u) Awe at the divinity of the love of beautiful women (well lit).
- (v) Awe at anything other-worldly and glamorously unspoken but oh so true.

The trouble is that highbrows and aesthetes use these obvious and discouraging conclusions about films to dismiss the whole subject, rather than humbly inquiring how "The Grapes of Wrath," "The Lost Weekend," "The Ox Bow Incident," "The City," "The Treasure of Sierra Madre," "The Best Years of Our Lives," "The River," and a good many more films came to be made and what made them so good.

"No good will be served by quarrels between highbrow and lowbrow," Manvell says, with the medium-brow keeping a foot in both camps by thinking Shakespeare and musical comedy just wonderful. "No good will be served by being rude to Hollywood because its productions have box-office pull. It is far better to try to understand why Hollywood has box-office pull, and whether its productions are really recreative, communal and aesthetically satisfying, box-office pull or no."

It is necessary that the molders of our culture—school, museum, and library—begin to put the tools of understanding and

appreciation for all kinds of film—theatrical and nontheatrical—into our hands. Millions of people who will never look at books are seeing movies every week. Isn't it time we became concerned with the actuality of movies as a force, instead of concentrating exclusively on coaxing the movie-goers into becoming book readers?

This matter of film appreciation is vital to nontheatrical film users, too, because a great many educational films are too long on education and too short on good cinematics. A more sophisticated film audience will get better films because it will know what to ask for.

The more one knows about literature, about art, about music, about chess, and about tennis, the more rewarding they are. So it is with films. There is so much to know that there never seems to be an end to it: technical problems; aesthetic problems; pedagogical problems; problems galore. The film librarian and the adult film user are likely to be almost overwhelmed with a feeling of inadequacy when they first realize just how much there is to know—and how difficult it is to acquire the knowledge. Too few organizations provide a discussion place for film users. Too few harassed librarians have an opportunity to discuss the nonroutine problems. It is easy to spend all their time talking about cataloguing and booking slips. There are too few workshops (equipped with moviola) in which film production, distribution, and use are all considered side by side.

Before films can take their rightful place in informal and formal education, before films can be utilized to the fullest for cultural and recreational values, a trained leadership must learn to know and to love films with the same eagerness and appreciation that we give to books. Then they can transmit that knowledge and love to others. Then, perhaps, we can make the most of this new window on the world, the motion picture.

THE FILM COUNCIL MOVEMENT This sort of leadership is now being partly recruited and trained through the fast-growing Film Council movement.

In view of the ever greater usefulness of films to business, labor, church, school, and many other groups, the organization of the Film Council of America to serve all film users was inevitable. But it was a long time coming. It is one of the finest fruits of the wartime government film program, for the Film Council grew out of the National Sixteen Millimeter Advisory Committee. Its constituent member organizations now are: The American Library Association, The Educational Film Library Association, The National University Extension Association, The National Education Association, The National Association of Visual Education Dealers, The Allied Non-Theatrical Film Association, The National Film Society of Canada, and The American Association for Adult Education. There is no reason why it should not include many more professional associations and foundations among its members as time goes on.

On January 17, 1946, the final meeting of the National Sixteen Millimeter Advisory Committee was held in Washington. It reconstituted itself as the Film Council of America, adopted a brief statement of purpose, and invited the cooperation of everyone interested in the wider and better use of nontheatrical films for educational, informational, and community purposes. A few months later it launched a drive to organize three hundred local councils. About one hundred now exist.

Here is "the formula for a successful council" described in a FCA organization bulletin.

To have a successful film council, a community brings together all the local people with program responsibilities, audio-visual aids specialists, and film producers, dealers and distributors. These act together in a more or less formal organization. They

have carefully planned programs at regularly scheduled meetings, and sponsor continuing projects of definite community value. Each council is autonomous. But each is recognized all over America by the characteristics which it has in common with many similar groups affiliated with the Film Council of America.

When the council members get together they usually ask themselves such questions as these:

- (1) Does everyone who has a program responsibility know the films that will best serve his group?
- (2) Does everyone who has a program responsibility know where to find out about the films that will help him most?
- (3) Does everyone who wants a film know where to get it?
- (4) Does everyone who wants to use an unfamiliar film have facilities for its preview?
- (5) Does everyone who wants to use a film know how to achieve "audience participation"?
- (6) Does everyone who wants to use a film while it is in a community have an opportunity to do so?
- (7) Does everyone who sees a film on one side of a controversial issue also have an opportunity to see a film on the other side?
- (8) Does everyone who wants a film find a good one that suits his needs?

The men and women of a Film Council give continuous leadership toward the end that all these questions be answered positively.

LOCAL FILM COUNCILS Since local councils are autonomous, their activities vary widely. A few descriptions of local programs are quoted below.⁴

Film Council of Atlanta, Georgia

Chairman: Reverend S. L. Laird, Emory University, Atlanta, Georgia.

Organized: February 1946.

⁴As reported in *The Film Counselor*, May, 1947.

Meetings: Weekly Monday luncheon; monthly film showings.

Typical Programs:

Weekly Topic:

1. "Keeping Up With Baby"—the story of audio-visual education in Atlanta schools by Kathleen Moon, Director of the Audio-Visual Education Department.
2. "Films at Work in Agriculture" by J. Aubrey Smith of the Georgia Agriculture Service.
3. "Films at Work in the Church" by Rev. S. L. Laird.
4. "Facts and Tricks of Projection Showmanship" by E. D. Stevens.
5. "The Place of the Feature Film in Visual Education" by Ernest Elsner, Films, Inc.

Film Showings:

1. "Made in U.S.A." (Sound-Masters-Brandon), "When Asia Speaks" (Canadian Film Board), "Toward Unity" (Brandon), "Now the Peace" (Canadian Film Board). These films were used for theme "Toward World Peace."
2. "Visual Education in the High School"—films used: "Julius Caesar," "Sulphur and Its Compounds," "Democracy," "Dinner Party."

Austin Film Council, Texas

Chairman: Shelby Collier, First Baptist Church, Austin, Texas.

Organized: May 1946.

Meetings: The last Monday evening of each month.

Typical Programs: A speaker and a film.

1. "The State Department of Public Safety" by Joe Tisdale, using the film "Training State Highway Patrolmen."
2. The film "Suffer Little Children."
3. "The State Department of Education, Radio and Visual Education Programs"—Miss Marie Finney, Director of Radio and Visual Education and Miss Josephine Hall, Film Librarian.

Blue Grass Film Council, Lexington, Kentucky

President: Rabbi Albert Lewis, Temple Adath Israel, Lexington, Kentucky.

Organized: May 1946.

Meetings: First Monday in each month.

Typical Programs:

1. "The Pale Horseman," "Food," "Secret of the Peace"; speaker M. D. Royce, State Director, Field Service Branch, Production and Marketing, U. S. Department of Agriculture.
2. "Heedless Hurry, Endless Worry"; subject—safety; speaker Glen Weirman, Executive Secretary, Blue Grass Automobile Association.
3. "Now the Peace"; subject United Nations; speaker Dr. Amry Vandebosch, head of the University of Kentucky, Political Science Department.

Chicago Film Council, Illinois

President: Ralph Creer, American Medical Association, 535 North Dearborn, Chicago, Illinois.

Organized: December 1946.

Meetings: Monthly Luncheon Meetings.

Typical Programs:

- "Making Films for Use in the Community" by C. Scott Fletcher, President, Encyclopaedia Britannica Films, Inc.
- "Films and International Understanding" by Thomas Baird, Director Films Division, British Information Services.

Dallas Films Council, Texas

President: Miss Bertha Landers, Film Librarian of the Dallas Public Library, Dallas, Texas.

Organized: October 1946.

Meetings: Monthly

Typical Programs: Film showings and speakers.

1. "The Pale Horseman" with discussion.

2. "Traffic Safety"; speaker Joe J. Murray, Educational Director of Traffic Safety for the City of Dallas. Films used "On Two Wheels," "X Marks the Spot," "It's Wanton Murder."
3. "Is World Peace Possible?" films used: "Peace Comes to America," "Now the Peace," and forum discussion.

Fall Cities Film Council, Louisville, Kentucky

President: F. H. Richterkessing, Cissell Manufacturing Company,
831 South First Street, Louisville, Kentucky.

Organized: April 1946.

Meetings: The first Tuesday evening following the first Monday of each month—dinner meeting.

Typical Programs:

Typical topics discussed by this film council have been "Value of Films as Visual Aids"—Captain Gerald C. Copp; "The Operation of a Film Library"—panel discussion led by Miss Lillian McNulty and consisting of representatives of religious, industrial and commercial libraries; "The Film Forum"—a demonstration led by H. Ellison Salley; "A Preview of Recordings, Slides, Filmstrips and Motion Pictures Appropriate for Use in Educational Programs"; "Locally Produced Educational Motion Pictures"—Frank H. Richterkessing—illustrated with a locally produced educational film. At all meetings, one or more films are shown depending on the nature of the program.

Houston Film Council, Texas

Chairman: Harold Wigren, Director Visual Education, Houston Public Schools, Houston, Texas.

Organized: December 1946.

Typical Programs:

"How Can Films Serve as an Aid to Leadership Building in Our Community?" Panel discussion and film—"America—The Beautiful."

Film councils in Chicago, Milwaukee, Minneapolis, and Cleveland have sponsored film festivals, in which the very

best nontheatrical films in different categories were shown to the general public, and awards given to the most distinguished films.

The Rochester, New York, Film Council conducted an intensive interview community-wide survey of the use of sixteen-millimeter films. It is now planning a series of film workshops.

INDIANAPOLIS CIVIC FILMS, INC., AN IDEAL PROGRAM One of the most interesting councils is the Indianápolis group, which calls itself Civic Films Inc. The statement of purpose of Civic Films declares:

It shall be the purpose of Civic Films Inc., to establish Indiana as the first state in the nation to take positive action . . . by organizing a network of local community Film Councils for the distribution of informational films considered vital to the welfare of our people.

The Advisory and Screening Board of Civic Films includes the governor and the lieutenant-governor, Mayor Feeney, the executive secretaries of the Chamber of Commerce and the Church Federation, the state librarian, the director of Visual Aids at Indiana University, a prominent rabbi, the Indianapolis public librarian, the chancellor of the Catholic Archdiocese, and similar leading citizens.

The statement of purpose of Civic Films in its by-laws outlines so completely the ideal program for a Film Council that it is herewith quoted in full.

1. Civic Films Inc., shall be a nonprofit organization, the purpose of which is to make a more extensive and constructive use of informational and discussion films.
2. To provide a film, projector, speaker and discussion leader service to any organization, community, church, school, library club, or any other group for private or public performance, where this medium may be used to accomplish our purpose.

3. To take whatever steps are necessary in procuring United States Government films of an informational nature, considered vital in preparing our citizens for world citizenship.

4. To assist community leaders in planning programs of visual education and encourage communities to form permanent film councils. Also to take an active part in presenting these programs or conducting film councils.

5. To make available a source of information on the use of nontheatrical films, and demonstrate methods of using this dynamic instructional technique for solving human relations problems in all fields.

FILM COUNCIL OF AMERICA AND ITS NATIONAL LEADERSHIP

Until recently the Film Council of America has operated under two great and related difficulties: (1) lack of adequate funds; (2) lack of adequate personnel. Most local councils have been organized by traveling staff members of other film groups and by local enthusiasts, with little help from the national office. The national office in Chicago supplied enthusiasm and a monthly bulletin. But it had neither funds nor personnel for much else.

In 1948 the Carnegie Corporation gave FCA a two-year grant of \$20,000 (\$10,000 a year). This has enabled FCA to engage a permanent executive director and make plans for expanded organization work. The new director, Glen Burch, was formerly with the Institute of Adult Education and was editor of *Film Forum Review*. The new president is L. C. Larson, director of the Audio-Visual Center, Indiana University.

The Film Council is governed by a board of trustees selected by the constituent and associate member organizations which are organized into a senate. No member of the trustees may have any financial connection with any part of the sixteen-millimeter industry.

Critics of the Film Council believe that its resources are too

small to achieve its goal of unifying various elements in sixteen-millimeter films and adult groups to build up a solid national body of community groups. They point out that it has no strong leadership of its own and is more or less at the mercy of the heterogeneous groups within it. Nevertheless, they will admit that it has made a beginning and that it offers the first and only framework within which film users, film distributors, and film producers can co-operate to build a bridge between themselves and their communities. Whether they will co-operate is the great question.

If distribution is the worst stumbling block in sixteen-millimeter films (and it always has been), one of the keys to the solution of distribution problems is the organization of local Film Councils that can co-operatively use films, stimulate purchase of projectors, and raise funds for films and projectors. When the local market for films improves, distribution will improve. The Film Councils are a sort of "jelling" agent which will bring together the isolated users of film where distributors can reach them.

A second look at the purpose of Civic Films Inc. should reinforce one's idea of the kind of bridge that a Film Council can build between producers and distributors on the one hand and the film consumer on the other.

The national office of the Film Council can fulfill other important functions, if it is able to develop a strong leadership and staff. It should provide service and information for groups of all kinds. A prospective sponsor or producer of a film should be able to ask pertinent questions about the need or market for such a film of FCA. FCA should help set up standards in film production, distribution, cataloguing, and use. (Perhaps the sixteen-millimeter industry should have its own Academy Awards.) FCA should serve as a clearinghouse for ideas, personnel, and research.

It will be some time, no doubt, before it is strong enough

to operate a large research program of its own, but it can stimulate other groups to undertake important pieces of research. It is in the unique position of being able to take an over-all view of the problems of sixteen-millimeter films and of being able to communicate the views of one element in the industry and the public to another. It must be careful not to impose ideas or standards that would cause dissension or jealousy, and it must work with all elements, favoring none. Considering the diversity of the commercial, educational, and community groups that govern FCA, it will not be an easy task.

It is to be hoped that FCA will be able to get larger grants to enable it to grow without constant fear of the sheriff or constant hat-passing. Industry elements can and should contribute to its support, as should local councils, but a large measure of financial independence is likely to aid it to be more competent and farsighted in its first crucial years. Indeed, without such financial independence the council will probably not develop any other real independence.

By and large, the sixteen-millimeter industry is enthusiastic about FCA—and will be as long as it feels it has a fairly strong voice in FCA operations. FCA offers the largest ray of hope equipment makers, producers, and distributors have yet seen for widening the nontheatrical market. Educational film librarians are hopeful that it will succeed too. The local commercial dealer and the public librarian who circulates films are in much the same position for each needs a channel through which to reach film-using groups in the community. Furthermore, they have common problems and interests in spreading knowledge of the proper care and use of films (many a print has been ruined by careless amateurs), in obtaining funds for public purchase of projectors and prints for schools and libraries, and in letting producers know what their needs and difficulties are. This enthusiasm may not,

however, lead to permitting FCA to become an independent grass-roots movement on its own.

Finally, those who see in nontheatrical films a finely edged sword for civic enlightenment and education may have a voice. The specialized users of film—the educators, the church groups, the labor unions—will find FCA a valuable clearinghouse and pressure group. But, more importantly, the civic groups will find it a reservoir of community strength and will be able to take from the specialized groups the best that each has to offer and, ideally, to unite the specialized groups in community service. A local council, combining the strength of church, union, Rotary, Chamber of commerce, school, library, PTAs, and women's clubs, can sponsor film workshops for all film-users; can aid in production of films on local history and resources; can raise funds for school and library film service; can train film-forum leaders; can advise municipal officials on films in municipal safety, health, nutrition, and tolerance programs; can organize a general adult audience for sixteen-millimeter film programs; can, in short, be a combination missionary-service-pressure-education agency in all that relates to effective employment of the resources of the nontheatrical screen.

The Film Council is now at a crossroads. It can seek its strength in the community service organizations and local councils and become a national spokesman for them, or it can remain primarily a spokesman for existing film interests. If it is manipulated from above by the existing interests, who are too cautious or unimaginative to let it develop a strength and independence of its own, it will lose the support and enthusiasm of the local councils. The local councils are its reason for being, so it must look to them and encourage them to play a bigger part in its affairs, or it will fail in its purposes. In a sense, the local councils face the same problem, for most of them contain film dealers and audio-visual specialists as well as groups with no financial or educational stake in films.

The local councils must look to the women's clubs, the Rotary clubs, the unions, the civic organizations, and other organizations for leadership and membership, or they will reach no one but those who are already makers, sellers, and users of films.

6

FILMS AND PUBLIC LIBRARIES

THE CASE for film services in public libraries has been admirably stated as follows:¹

It is generally agreed that the bottleneck which is holding back progress of the motion picture in the service of education is the failure of organization and plan. Production, projection facilities and audiences are available in abundance. Yet the non-theatrical film presents a chaotic uncoordinated aspect discouraging to sponsor, producer and user alike. . . .

The problem is to find a national authority whose roots are in the local community, where films are used, but whose membership has a common national purpose and can exert national leadership. . . .

The unique qualification of the public library to act as a coordinator for the visual media lies in the fact that it is the only community institution which serves the whole public. In every community there is a diversity of schools, religious institutions, business, professional, labour, civic service, welfare and farm groups. There is just one public library. Service to the whole community plus responsiveness to varied needs of its respective sections are the keys to a dynamic development of the non-theatrical film. The modern public library enjoys a status of partnership with organized education but it is not limited to the service of organized education and can and does act as source of educational materials for all members of the community. . . .

Add to the qualifications of the public library the fact that it is

¹John Grierson and Mary Losey, *Brief for an American Library Association Grant*. Mimeographed memorandum.

recognized and supported at all three levels of governments, federal, state and local, and it will be seen that the members of the American Library Association, could, if mobilized, become a powerful agency for the creation of an intelligent community approach to the visual media. The importance of creating an intelligent service and not just setting up additional distribution facilities is paramount. It rests upon the development of an articulate and active participation of those elements of the community seriously concerned with education and information. Such participation could be secured if the public library, utilizing its unique position in the community, could be mobilized to perform the organizational task of creating and activating community visual councils.

THE AMERICAN LIBRARY ASSOCIATION'S ACTIVITIES IN THE FILM FIELD The ALA, as a national organization, became interested in information films in the 1930's. By 1940 library interest and activity in the field had become widespread enough to warrant the creation by the association of an Audio-Visual Committee, merging the older Visual Methods Committee with the audio field. This committee has recently become the Audio-Visual Board.

From the beginning the association has co-operated with and worked with other professional and commercial groups interested in visual education. It was represented on the National Sixteen Millimeter Advisory Committee of the OWI and the Joint Committee on Film Forums; it is a charter member of the Film Council of America, a member of the Commission on Motion Pictures in Adult Education, and is working with the Industrial Audio-Visual Association.

With the appointment of Mrs. Patricia Blair as Library Film Adviser, in 1947, a film advisory service was started, with funds from the Carnegie Corporation, to assist librarians on policy, administrative matters, selection of materials, bibliographic and reference work relating to use of films and

to promote library co-operation with other libraries and with outside agencies and associations working with information films. Under the auspices of the Audio-Visual Committee a basic buying list, to serve as a guide for libraries organizing new film collections, has been published under the title "Films in Public Libraries," and courses of study in the film field, which will deal with subjects such as selection, administration, circulation, processing, reference, and use are being prepared.

The advisory service center of ALA Headquarters has become a clearinghouse for information on all aspects of film activity. It initiates and participates in co-operation with other agencies in programs of workshops, institutes, seminars, and demonstrations which span the country.

GROWTH OF FILM CIRCULATION The movement to establish circulating film collections in public libraries is actually less than ten years old. But it is growing rapidly.

In 1940, when interest in the nontheatrical film as a powerful influence upon adult education was beginning to take shape in this country, T. R. Adam wrote, in *Motion Pictures in Adult Education*:

The public library has been suggested as a possible medium for the distribution of informational films to agencies of mass education, and this would seem an attractive and logical development. The practical questions that arise are whether librarians would be willing to assume this new duty and whether they would be capable of carrying it out satisfactorily.

During the same year a Joint Committee on Educational Films was set up, including representatives of the American Library Association and four other organizations. Under a grant from the Rockefeller Foundation it was possible for the committee to carry on a study of the use and circulation of

educational films in libraries of all types. Gerald D. McDonald, of the New York Public Library, was appointed to gather information for the study and to write a report, which was published by the American Library Association in 1942 under the title *Educational Motion Pictures and Libraries*.

It cannot be denied [wrote Mr. McDonald] that the distribution of films presents new difficulties and intensifies some of the old ones which [public] librarians are accustomed to face; yet the possibilities of what can be done with films, what the community can gain from them, and what they can bring to library service are not to be underestimated.

When McDonald made his investigation, in 1941, only two libraries—Kalamazoo, Michigan, and Beaumont, Texas—circulated films.

A study made during 1942 by Ruth T. Manlove as a master's thesis at Columbia University (*The Use of the Educational Motion Picture in Public Libraries*) stated that six public libraries reported owning their own sixteen-millimeter projectors—Boston, Cleveland, Erie, Kalamazoo, Minneapolis, and Homestead, Pennsylvania.

This present inquiry (as of January 1, 1949) indicates that over fifty public libraries are now collecting films, along with other educational materials. No need to ask now, as T. R. Adam asked eight years ago, whether or not librarians are willing to assume responsibility in this new field of films.

As more community groups begin to use films in their educational and recreational activities, there is increased demand for more and better films in the community. As more film services are set up in the community, their use and effectiveness increase. As one public library successfully establishes film services, others become more willing and eager to attempt to profit by the experiences of the pioneers in the field.

But will the movement die out after libraries in our three

or four dozen largest cities have stocked films? What are some of the obstacles that prevent small and medium-sized libraries from undertaking film circulation? Is the owning of films a prerequisite to a satisfactory film circulation system in a public library? To what extent are public libraries, in general, in a position to permit the satisfactory maintenance of a film service? What do public librarians think about the desirability of film circulation, and what do librarians already active in this work look upon as the biggest handicaps to be overcome in connection with films? Is there sufficient indication of continued production of "public service" films to keep public library film collections up to date and growing?

COMMENTS BY LIBRARIANS UPON THE USE OF FILM What do the librarians themselves think about the use of film in the library? The following statements reflect the views of some librarians as revealed in answers to a direct question as to whether it is desirable for public libraries to furnish film information and film service. For fuller statements see Appendix D-IV, which quotes from the various statements of public librarians on the subject of the desirability of film services.

Films belong in public libraries because they are merely another kind of print.

Films belong in public libraries because they can reach new audiences which public libraries do not now reach and have never reached.

Films belong in public libraries because they are vehicles for enlightenment on important social subjects that books do not adequately cover.

Films belong in public libraries because they increase the use of the library and the circulation of book materials.

Films belong in public libraries because they have a "public relations" value that older informational media lack.

Each of these five reasons for film circulation services has some merit. Yet each, if taken alone, has limitations that restrict the full value of films to the library and to the public. Unfortunately, those arguments with the least value are cited most often by libraries. This has tended to make a few non-librarians somewhat skeptical about the desirability of public library film services. Perhaps an analysis of the five reasons will show what the limitations of each reason, taken alone, are.

Films as a kind of print.—In many senses, films are merely a kind of print. Individual copies of a film are, as a matter of fact, called “prints.” And they can be stored, catalogued, and circulated, as books are. But librarians, and others, who end their definition at this point and think of film as a kind of “talking-moving book” are eliminating some of the essential values of the film. The film is not merely another kind of book, either in function or purpose. Films have an inherently different kind of emotional and intellectual appeal from books in ways that we do not altogether understand as yet. The film is an art-form even when it is used to convey scientific information. Thus, any very well-made film will elicit some of the same indefinable response as does any other work of art. Probably we cannot adequately define the different responses to music, painting, drama, poetry, and essays: we simply know that they are different. So it is with films and books.

Below are some of the definable factors which distinguish between books and films.

Films are largely group materials. They are, first of all, created by groups of men—producers, directors, cameramen, sound men, actors, editors, writers, narrators, composers, musicians, laboratory technicians, and others—all of whom expect a fair wage for the work they put into the film. It seems safe to estimate that at least half the production cost of

the average nontheatrical film goes to pay labor costs for the services of these skilled and talented people.

Then, too, films are directed at group audiences. In order to pay for the combined skills of so many people, it is essential that the film be used by groups of people and by many different groups. The very nature of the film indicates that it is intended for groups. Films are enlarged, projected photographs. They have been enlarged merely in order to accommodate audiences of dozens, hundreds, and thousands. The first "movie" was of the peepshow variety, and such an apparatus could, with some justification, be classified as a new kind of book. But the backbone of the film industry, both in and out of the commercial theater, has been its ability to accommodate large numbers of people. It will be noted later in this report that the film service of several libraries originated in what is called a Group Service Department, while several others do not lend films to anyone but organized groups within the community.

A book may be used either individually or in a group. A book may be read in its entirety, it may be skimmed, or certain chapters or paragraphs may be studied or memorized by each individual as his own needs or interests dictate. But a film exists in its entirety—and within the range of each film's intended audience it must attempt to interest, inform, and perhaps arouse or excite as large a portion of that intended audience as possible. In order to achieve that purpose, the film must appeal to common needs and interests of people, rather than to isolated and sporadic needs and interests. It must secure universal appeal within its intended audience-area, even if that audience-area is infinitesimal compared with the whole society.

The problems of choosing films carefully and of providing assistance to the borrower in his own selection and utilization are major problems in film circulation. The library has not

been forced to deal with such problems to nearly so great an extent in the circulation of other materials. For a film to justify its cost and to do an effective job of interesting, informing, or arousing its group-audience, the proper film must be used properly.

These factors qualify the argument that films should be circulated by public libraries because they are "just another form of printed information."

Films can reach new audiences for public libraries.—If the public library has the task of helping to educate *all* the nation's citizens, it certainly cannot hope to do so with books alone. Real literacy is still to be achieved in many parts of our country. Until it is achieved, the film has the advantage of being able to do a real educational job without first involving people in the symbols of education. Through picture imitation, untold numbers of people can learn safety and health rules and agricultural and soil practices that they are not likely to learn by any other method.

But the library cannot divide its public merely between literate and nonliterate groups. There are many literates who are able to read and write with difficulty, and there are those more advanced who are too busy or too lazy to read and thus absorb only the ideas of friends, commercial radio, press, and movies. With nontheatrical films these people are able to explore more complicated problems—on world trade, minority discrimination, labor-management relations, and so forth—problems which certainly require their most mature consideration and understanding.

Films bring enlightenment on subjects not covered by books.—They do, certainly, but is it a proper concern of the public library that its community's citizens be educated in the broad sense and continually educated? In the author's opinion, this question must be settled affirmatively before the library can make reasonable decisions about films. If this is

not a proper concern of our public libraries, probably none should consider having films or any other new informational materials until the taxpayers demand them. If the library is a mere depository for books, with no relationship to the world outside, the addition of a similar collection of films has no specific value. If the film collection is not oriented toward the requirements of intelligent living today, the public library would merely be indulging in an expensive hobby at the public's expense.

Films increase the use of the library.—Many libraries that hold regular film showings or that maintain film collections report that they are able to detect major or minor increases in book circulation on certain subjects as a result of film activities. They regard this as a triumph, and in many ways it is. But other librarians then tend to look at this incidental accomplishment as an end in itself.

One librarian reported that a series of films (taken from the library's own collection) were being shown at one of the new branches in the community; films were being used because the neighborhood was made up mostly of inadequately educated foreign-born people who were not "good" library book patrons. Films would be used for six months, she said, to get these people accustomed to coming to the library, and then the film program would be abandoned. It was assumed that these people, who obviously had reading problems of many diverse types, would continue to flock to the public library, completely unaware of the fact that a difficult medium of information had been substituted for one which they had found easy and pleasant.

Films do not make people read. They do undoubtedly help increase the use of books, but either they do a responsible educational job in themselves, or they do none at all. Certainly they should not be used as bait on the professional hook.

We cannot assume, merely because films and film makers are often concerned with many important current social and personal problems, that these films will be circulated by public libraries or will be borrowed relatively more frequently than books on similar subjects. Several librarians have already felt the temptation to collect films with audience appeal, that is, entertainment value, rather than have to try to push better films. The urge to circulate more films, rather than films with significant informational content, is already burgeoning in a few public libraries. The film medium in itself cannot enhance the educational and cultural stature of the library and of the public. It must be part of a larger pattern.

Films have a "public relations value."—True again! But is the public library supposed to impress the public or to serve the public? Public relations values that may accrue to the film-using library through the interest of prominent groups and citizens, through library publicity in newspapers and radio, through better acceptance of the library as a vital community institution, are not only impressive but also related to the library's basic role in the community. And if films attract these attentions and these evidences of interest and co-operation, where other library materials have not been successful, so much the better for films. But this should not be looked upon as an end in itself.

These arguments and observations lay the foundations for a reasonably complete picture of the potential value of films to the public library and, therefore, of the public library to the community. They indicate that the mere existence of a collection of films in the library, or of the use of films, or of a film information service is not in itself an educational achievement. Certain attitudes and purposes must guide the library's film activities; and in so far as these attitudes and purposes have educational merit, the activities themselves will have educational value.

ADVANTAGES OF THE PUBLIC LIBRARY AS A FILM-CIRCULATING AGENCY

The public library, by the very nature of the institution, is especially suitable as an agency for the circulation of films for adults. It can claim a number of advantages which are enjoyed by no other single organization in the community: (1) It is open to and serves the entire community. (2) It is familiar with adult interests and needs. (3) It is concerned with many phases of general education. (4) It is an established educational institution, with roots in the community and financial support from the community. (5) It is in a position to correlate films with other educational materials. (6) It is usually open long hours, is easily accessible, and can make the most economical use of films in terms of efficient local circulation. (7) It can assume leadership in sponsoring local film activities or in cosponsoring them. (8) It can assist not only in booking films but also in carrying out film programs.

Other agencies, such as schools, university extension divisions, or commercial organizations, may handle adult films capably and successfully, but none of them has the unique advantages that the public library has as a center in the local community.

The function of films in a public library is, however, intimately related to the library's concept of its functions as an institution. The selecting of films, the purposes for which films are used, and the quantity and quality of film use will be affected by the library's over-all goals. If the library believes it is responsible for leadership in education and culture, it will have one attitude toward films. If it believes that it should serve popular taste, it will have another. These attitudes will be reflected in its choice of films and the way in which its films are used.

FILM CIRCULATION IN EIGHT LIBRARIES

IN THIS CHAPTER the film activities of eight public libraries, as they operated in April and May, 1948, are described. Facts about the eight libraries have been carefully selected to indicate the various ways in which film circulation services have been initiated and the degrees of success each has encountered. In most cases the picture is far from complete. Each library will be identified only by letter.

Library A has the largest and one of the oldest film-circulation services in the country. Public Library B shows the beginning and first year's operation of a library film service, in contrast to the well-established Library A. Public Library C contrasts with certain elements of the Public Library B's film activities. Libraries D and E indicate new problems and their possible solutions in communities of between 50,000 and 100,000. Libraries F, G, and H are described briefly; they exemplify deficiencies and problems in libraries located in smaller communities.

The reader will want to know that Library A is in a large metropolitan area, Libraries B, C, and D are in medium-sized cities, while Libraries E, F, G, and H are in much smaller communities, partly suburban.

LIBRARY A Library A began its film collection in 1942, with 30 films. At the end of its first year of operations it owned 244 film titles. Its first year's budget was \$1,900. In the first year the films were shown to 8,800 people.

Library A used films long before it started its collection in 1942. Says the head of the film service:

Since its inception, the Adult Education Department of the Library has been giving information on the availability of films and assisting in the promotion of film forums, not only in library buildings, but with interested groups. At this time (at the beginning of the film collection), the Adult Education field workers were using films extensively in programs which they had set up for . . . labor, industry, PTAs, civic and social agencies, etc.

The head of Library A has a firm conception of what the film bureau's function is. He "believes that films should be an integral part of the library's services . . . that if they are effectively designed, they can be used to excellent advantage in teaching, formulating public opinion, vitalizing history and promoting international understanding and world peace."

The film collection includes films on art, music, sports, science, health and nutrition, community problems, classic documentaries, world problems, conservation, human relations, and so forth. "Even our travel films," says the librarian, "do not merely offer superficial tourists' shots of other countries, but cut beneath the surface and delve into the socio-economic, political and ideological life of people pictured on the screen."

Library A endeavors to collect amateur and professional films dealing with local and regional history and problems. It has seven such films now. Library A avoids the classroom or teaching film, because in this respect the public schools are well served by the city's Board of Education. It also avoids sponsored films loaded with advertising and biased films on sociological, political, or economic subjects.

As of December, 1947, Library A had 835 film titles in its collection. Of these, 278 were purchased by the library; 38

were leased (March of Time 26, Teaching Film Custodians 7, RKO Pathe 5); 448 were loaned on deposit (314 by government agencies and 27 by industrial sponsors); 107 were deposited by local groups such as the Red Cross, Park Board, Welfare Federation, etc.; 99 were outright gifts. Since January 1 the total has climbed to 913 prints.

Library A's circulation figures for 1947 show: 18,517 bookings; 23,918 showings; 1,000,319 total audience.¹

Library A issues a printed catalogue of its film collection. It mails the catalogues to out-of-town borrowers only, as a rule. Others are available at the library. The film descriptions in the catalogue are prepared by a member of the staff.

Only about one hundred of the films have accompanying discussion guides. The library itself prepares no guides; they must be furnished by the producer or distributor of the film or some other agency.

Borrowers Classified.—The library has 5,000 registered film borrowers in the northern part of the state, in which it is located. It lends on a twenty-four-hour basis and makes no charges except for overtime borrowing or damage to the film. For damage it charges on the basis of cost of repair or replacement.

Among its most frequent borrowers, Library A lists: churches, suburban and parochial schools, colleges, and universities, YMCA's, Boy Scouts, Rotary clubs, the Federal Reserve Bank, a major steel corporation, National Conference of Christians and Jews, CIO, AFL, Family Health Association, the Welfare Federation, and private individuals.

¹The "total audience" figure represents the total number of people seeing the total number of films. An audience of 50 which saw three films would be considered a total audience unit of 150, and so forth. This kind of audience-attendance figure is used by most libraries in determining their audience statistics, mainly because it has been found most meaningful and because it has been generally recommended by the American Library Association's Audio-Visual Committee.

Staff, Storage, and Budget.—This is the staff of the film bureau: one curator; one principal clerk; one clerk; one stenographer; one projectionist; two repair clerks; two part-time projectionists.

The films are shelved in special film storage cabinets and arranged alphabetically by title. They occupy 66 square feet of floor space. The librarian does not feel that a special room or special storage facilities are needed when a collection is small.

Before a film is purchased or accepted-for deposit the film is previewed by an Evaluation Committee consisting of the head of the entire library, the head of the film bureau, the head of the Adult Education Department, and specialists on various subjects (depending on the film). No film will be considered unless a preview print is available free of charge. After discussion and analysis of the film, this committee reaches its decision.

Occasionally out-of-date films are withdrawn from circulation at the discretion of the film bureau head. They are then kept as reference material.

Public Library A's booking system is accurate and reliable. It permits telephone bookings, as well as personal borrowings.

Library A spends one percent of its annual library budget for its film services, approximately \$20,000 apportioned as follows: personnel, \$13,820; maintenance and repair of equipment, \$1,160; purchase of films, \$5,000 (will be \$10,000 in 1948); printing and supplies, \$380.

Popularity Ratings.—In answer to a request to indicate its most and least popular types of films, based on booking records, Library A supplied the following information:

MOST POPULAR FILMS

Entertainment

Collection is purely educational.
Have only a few entertainment films

for preschool and kindergarten level:
"Candytown," "Chimp the Aviator," "Chimp's Vacation."

Juvenile

"Adventures of Bunny Rabbit," "Adventures of Chico," "The Hare and the Tortoise," "Itchy Scratchy," "Here Comes the Circus," "Black Bear Twins," "Patty Garman."

Sponsored

"Wings to Ireland," "Unfinished Rainbows," "Call of the Kawathas," "South to the Sun," "New York Calling," "America Sails the Seas," "Song of the City," "See Cuyahoga First," "Wings to Alaska."

Instructional

"Monarch Butterfly," "Growth of Flowers," "Democracy," "Despotism," "California," "Arizona," "The River," "Great Lakes," "Round Trip," "Atomic Power," "Bread and Wine," "Teachers' Crisis," "Making a Mural," "Water Colors in Action," "Instruments of the Orchestra."

Documentary
on foreign
countries

"Seeds of Destiny," "Bread and Wine," "Peoples of the Soviet Union," "Mot-Greece," "Italy," "New France," "Palestine."

On national problems
(including social
and political)

"One World or None," "Democracy," "Our National Government," "Atomic Power," "New Prisons, New Men," "New Americans," "The People's Charter," "Round Trip," "Made in U.S.A.," "Expanding World Relationships," "New South," etc.

On community
problems

"Arteries of the City," "American Cop," "Challenge to Crime," "A Criminal Is Born," "This Is Tomorrow," "Problem Drinkers."

On family problems

"Feeling of Rejection," "For Health and Happiness," "You and Your Family," "Family Teamwork," "Goodbye, Mr. Germ," "Fundamentals of Diet," "Safety in the Home."

Miscellaneous

"Brotherhood of Man," "House I Live In," "Boundary Lines," "South of the Border with Disney," "Amazon Awakens," "18th Century Life in Williamsburg," "The River," "The City," etc.

LEAST POPULAR FILMS

In general, the only films in the . . . collection that might be designated as not too popular are the Office of Civilian Defense films and a few of the World War II training and incentive films. These were designed for propaganda purposes—are dated, and have fulfilled their use. This does not hold good for all World War II films, however. Combat films prove popular with boys' clubs, the Army and veterans' groups. Titles such as "Stillwell Road," "Combat America," "Desert Victory," etc., are in constant demand.

The librarian summed up Library A's ideas on film popularity as follows:

Films are another instrument of communication. The Library would consider the best and most useful of such instruments those that do more than entertain—those that educate. Films of this type do not circulate the most because they present a challenge, and the average film user is seeking not challenges, but entertainment, just as the reader of fiction seeks primarily entertainment. Film

borrowers can be stimulated to use the better films, but unaided, their goal is first of all, recreation. Comparisons are odious, but "The Moneyman" received wider circulation than say, Santayana's "The Last Puritan," and the film, "Wings to Ireland," more than the highly stylized "Boundary Lines," designed primarily to eliminate the arbitrary boundary lines which divide people from each other as individuals and nations.

This is the way Library A finds out about new films:

1. Reviews in current audio-visual magazines, i.e., Film Forum Review; Library Journal; Film News; Educational Screen; See and Hear; Business Screen; 16 mm. Reporter, etc.
2. Film catalogues from commercial dealers and distributors; also catalogues from universities, from U. S. Government agencies, etc.
3. Library reference tools, i.e., Wilson's Educational Film Guide; Educator's Index to Free Films, etc.

Film Programs.—The library owns six sixteen-millimeter sound projectors (no silent films). Unfortunately, they may be used only for library-sponsored programs. Two or three times a month, however, the library co-operates with some outside program and supplies both projector and operator free of charge.

Library A is fortunate in having both a large and a small auditorium in which film programs may be held: one seats 400, the other 125. Neither is ideal nor even adequate for good film projection, but they are usable. During 1947, there were 196 film programs of various sorts in the main library, and 715 in the branches. The librarian gives the following statistics for the main library.

<i>Program</i>	<i>Number in 1947</i>	<i>Audience for Each</i>
Film Forums	15	100-175
Children's Programs	6-8	35-50
Special Film Programs	30-40	100-700
Illustrated Lectures	10-12	50-70

A regular screening of new additions to the film collection is held every Friday noon. These screenings are open to the general public free of charge and are announced in local newspapers, on the indoor bulletin board, and outside the library's main entrance. No speech or discussion accompanies the showings, which are valuable mainly as a preview service for community film users.

Some of the most successful film programs were: four evenings of travel films cosponsored with daily newspapers; aspects of film craft; and a Pan-American Week program.

Responsibilities of the Film Librarian.—The film librarian's activities are wide and varied. Library A summed up those activities:

A film librarian's activities are manifold, and she is called upon to use and work with films in a variety of ways.

Circulation: First, she has the responsibility of previewing, selecting, ordering (either from local or out-of-town distributors) and evaluating films in terms of the community's educational needs, and the collection's future growth; second, she must see that they are processed, i.e. catalogued, classified, filed, and made ready for circulation; and third, she must always make sure that they are carefully inspected and repaired after each showing because such routines in the long run make for better projection and prolong the life of the film.

Promotion: Once the film is in the collection the next step is to promote its use. Promoting films has many interesting and challenging angles and the form it takes depends a great deal on the librarian's imagination. Informal promotion, can, of course, be done by every librarian in the library system by recommending the use of films when the occasion arises. More formal and systematically planned promotion is done directly by the Film Bureau itself. Personal talks and announcements before groups, demonstration programs, selected bibliographies on special subjects, printed lists and film catalogues, newspaper articles and private previews for community group leaders, branch and school

librarians, etc., are some of the media which the Film Bureau used to advertise its collection and services.

Advisory Work: In addition to circulating and promoting the use of films, the film librarian also acts as an advisor to various community groups, social agencies, churches, business and industrial groups interested in planning film programs, and at all times and on all occasions she must see that the right film is selected to meet their program needs. If the film is not in the library's collection, she must know and have on hand the necessary reference tools for running it to earth. To date no strict accounting has ever been kept of the reference questions answered by the Film Bureau, nor the appointments kept by the curator with teachers, ministers, club program chairmen and the like, but this type of service is definitely increasing, and while time consuming, it is one of the most worthwhile and gratifying services of the library.

Bibliographies: Compiling film bibliographies is also another important phase of the library film work. For example:

In September of 1947 a list of some fifty or more titles on *Human Relations* were compiled and annotated for the regional office of the National Conference of Christians and Jews. In November of 1947 the Chamber of Commerce asked for a general popular list of films, available free of charge (on payment of shipping fee), to a small coal mining community. List included fifty annotated titles with distribution sources, addresses, terms of availability, etc.

In February 1948 a college requested a selected list of films on *Fire Prevention and Safety*; a medical school, a list of films (with out-of-town sources) on *Health and Medical Films*, etc.

Film Programs: Now let us consider the use of films as a program resource within the library itself. Of the 33 branches in the system, 50 percent use films on their programs—monthly or intermittently. These programs are the direct responsibility of the supervisor of the Branch Department and the branch librarian in charge. The Film Bureau, however, furnishes the equipment and projectionist to service them and very often advises the branch librarian on the selection of films. Other intra-mural departments of the library which also plan and execute film programs are:

Children's and Youth Department; The Film Bureau; County Library System; a special service to shut-ins, etc. [In addition, the noon-hour program and film forums, lectures, etc., already described are the film librarian's responsibilities. G.W.]

Given the time and the space one might go on and on discussing various phases of library film work. But what has been briefed and set down is a fair sampling of what the film librarian experiences in distributing and using films.

What if these efforts do entail time, careful planning and consideration? This Public Library has been in the film game long enough so that it is possible for us to measure their value not only in terms of statistics, but dividends in good will and introduction to the other library services, as well as in the *main effort to stimulate reading interests* [Author's italics].

In listing the factors which at present most affect film activities, factors not subject to personal control, the film librarian mentioned these:

1. Lack of personnel.
2. Poor quality of films, especially children's and religious films.
3. Lack of adequate funds for operation and purchase of films.
4. Lack of contact with other film librarians.

LIBRARY B This library is located in a medium-sized city that has a population of more than 100,000. Library B's film collection, unlike that of Library A, is a division of the library's Fine Arts Department. It began to circulate films on March 27, 1947, with 24 films on hand. At the end of the first year's operation 111 films were included in the collection; 4,680 films had been booked, and had been seen by a total audience of 253,815 in the city and the county.

Precirculation Activities.—Library B did not casually begin the circulation of films. Many factors influenced the development of the new division and these precirculation activities were more than a little responsible for the degree of success

the film circulation service has had thus far. These precirculation activities included the following:

1. The present librarian had been interested in starting film service at the library with which he was formerly connected and was eager to help start the service at Library B. By asking his board of trustees to pass a resolution that all information media, regardless of form, are proper library materials, he was able to lay the foundation upon which film circulation services were to be based.

2. The director of the Adult Education Council of B-Town (whose office is in the public library), had been interested in film utilization problems for some time. The council has owned a projector for several years.

3. The present head of the Films and Recordings Center at Library B spent several months at American Library Association's headquarters in Chicago, and became interested in films and records after talking with Mildred Batchelder, chief of the American Library Association's Department of Information and Advisory Services. When she returned to B-Town, she worked with the Adult Education Council director planning a joint program, using rented and borrowed films. She also sent detailed questionnaires to about twenty-five public libraries, and by studying the procedures of those which circulated films, became well acquainted with their work.

By the time that the Films and Recordings Center had been definitely established, the film librarian (in this report "film librarian" refers to the person in charge of the department from which films are circulated, regardless of actual title) had had some experience with films, and with local groups which were to be the borrowing nucleus. The Adult Education Council's projection equipment was made permanently available to the Films and Recordings Center.

Finding Space for Films.—The librarian points out that in

spite of these precirculation activities, he was tempted to postpone circulation services for four or five years until the construction of a new building. The library had been extremely overcrowded for a long time, and he saw no place in which film services could begin, and possibly expand. He feels that it is to the film librarian's credit, and to the credit of the head of the Fine Arts Department, that they were able to see possibilities where he had overlooked them.

Part of the library's warehouse annex had previously been used as an occasional meeting room. The space is about 40 by 40 feet, on the second floor of the annex building. It runs from the front of the building, which is lined with windows, to the beginning of a series of book stacks. It was dusty and bleak, but with new paint and carpentry, it was turned into an attractive room for the film and record collections. The cost was negligible, since all work except that done on the film librarian's desk was by the library's own workmen.

The location of the film collection presents only one major inconvenience to borrowers, aside from the unattractiveness of the alley which the annex faces. It is that the annex building closes daily at 5 P.M.

Of the 116 films in Library B's collection on April 15, 1948: sixty-six were purchased by the library; fourteen were leased for one, two, or three years; twenty-six were loaned by industrial sponsors; four were loaned by nonprofit agencies; four were loaned by government agencies; one was a free sponsored film; one was the gift of a local organization.

Staff and Budget.—Four full-time employees work in the center: the head of the Films and Recordings Center, one professional assistant and two clerks who attend to film bookings, inspection, correspondence, and so forth. Two part-time clerks, total twenty-four hours a week; a cataloguer, twenty-four hours; the head of the Fine Arts Department, whose salary is paid from the Fine Arts budget, spends a few

hours a week in film and recording work. The librarian and assistant librarian are both interested in films and records, but there is no reason to assume that their activities in this department are out of proportion to their activities in other library services.

The personnel budget for the center is \$10,000 a year. This of course, includes work with records, transcriptions, film strips, and slides, as well as with films. It would probably be safe to say that about three fifths of the staff time is concerned with film work.

About 2 percent (\$15,000) of the library's total budget is spent on audio-visual services, excluding cost of general services and overhead. Salaries for the personnel are not carried in a special budget, but in the library's over-all personnel item. The only direct expenditure in 1947 was \$6,000 for the purchase of audio-visual materials and equipment. The allowance for 1948 is \$5,000. Items are not budgeted separately for the various media, but purchases are made as they seem appropriate to their over-all effectiveness, at the discretion of the department head. In the past year approximately two thirds of the purchase expenditures were for films.

Although the Films and Recordings Center does not own a sixteen-millimeter film projector, it has almost complete use of the one owned by the Adult Education Council. The council permits the projector, with licensed operator, to be used by its own member groups outside the library for \$7.50; by nonmember groups for \$12.50. This includes transportation cost. The library hopes to purchase its own projector within a short time, in which case it would have the use of two machines.

Servicing Branches.—Serving a whole county (area 407 square miles; population 665,741), the Public Library has thirty-seven branch libraries, twelve of which have auditoriums. They are gradually being used for film showings, but

intensive work with the branches cannot be begun until better transportation facilities are arranged. During the past year the library and its branches have held fifteen children's programs using films, three illustrated lectures, three film forums, and twenty special showings. The librarian feels that due to the staff shortage and the abundance of library work to be done, the library should encourage outside groups to plan and participate in their own programs. When film showings are held in the library and the branches, he thinks that the library personnel should contribute their own time rather than schedule the events as regular library work. Ten branches are using films occasionally.

Serving Groups and Individuals.—A reference file of film periodicals, catalogues, and pamphlets is kept in the Films and Recordings Center for public and library use. Some are arranged on display tables and shelves; some are filed. The film librarian assists groups in the selection of films, but does not book films which the library itself does not have. Individual inquirers are referred to the commercial film dealers listed in the classified section of the telephone book, and to national distributors.

About 105 "home users" are registered at the Films and Recordings Center. Approximately 350 groups are registered. Churches are the most frequent borrowers among organized groups. Parochial, private and county schools rank next. The public schools have their own film library, nearly all of which is on the elementary level. High schools sometimes borrow films from the public library. The film librarian feels that where there is an overlapping of interests, as for example in areas of health, international relations, and so forth, it is fine for the high schools to use the library's films. This, however, will not influence the library's intention to buy adult-level, general-interest films. Other groups that are frequent film borrowers are recreational clubs of all types, YMCAs, Boy

Scout groups, service clubs, business organizations, social agencies, hospitals, and miscellaneous adult education groups.

No charges are made for films or for the other audio-visual materials in the library. Damage charges are made for the cost of replacement footage: in the case of simple damages, the fee is ten cents per splice for more than three splices.

Catalogue and Files.—A mimeographed catalogue of films is mailed without charge to registered groups, and is distributed at the library to home users and to newly registered groups. One supplement to the catalogue has been issued so far. Both the catalogue and supplement list films alphabetically by title, give running time, specify whether the film is in color or black-and-white (color films are so popular that only one will be loaned for each showing), and give a one-, two-, or three-line description of the film. Almost all these descriptions are written by the film librarian. Occasionally they are taken from printed reviews of the film. The catalogue does not mention producer or sponsor of the film, nor is the date of production given. All of this information is listed in the card catalogue of films, a second copy of which is filed in the Readers' Bureau (which specializes in handling group services for the library).

Dewey decimal numbers are not given on the cards or on the film cans. Films are shelved in one cabinet in the Films and Recordings Center, which has upright racks into which the film cans may be placed vertically. A union catalogue of all educational films available in the city is being planned by the Adult Education Council, the Film Council, and the Public Library.

Films are booked on 5" x 7" cards which are dated for each month of the year, so that reservations may be marked for each film in advance. These cards are kept in alphabetical order in a box at the lending desk. A 3" x 5" reservation slip, filed in date order, indicates the daily bookings that come

up to be filled. As the films go out, these slips are removed to an "out" box; when the films are returned, the slip accompanies the film until it is checked and then is destroyed. Each outgoing film contains a "showing" report, on which the borrower is asked to fill in title of film, date shown, organization, place, attendance, number of times shown, comment, and signature of borrower. On the basis of these reports from the borrower, audience attendance and other statistics are compiled by the library.

Approximately thirty of the library's films have accompanying discussion or study guides—noted in both catalogues. The guides are available for advance use upon application. The library does not prepare any special utilization guides for films.

Keeping Up with New Releases.—The film librarian learns about new films from film magazines, reviews, announcements from producers and distributors, and contact with other film librarians. All films considered for purchase or deposit are previewed by the film librarian and the head of the Fine Arts Department, together with subject specialists in the library and more or less permanent previewing groups in the community representing various interests and professions. A Film Evaluation Work Sheet is filled in by participating previewers, and the film librarian's own evaluation card is kept on permanent file in her desk. Free films are not accepted on loan or as gifts unless they meet usual production requirements of the library. Sponsored films with more than a small amount of product advertising are usually rejected, in spite of their value otherwise.

Withdrawing old films from circulation is not yet a problem in this one-year-old film collection. Among the currently popular films is one which is more than ten years old—"The River." Although the library has had a print of it for nearly a year, the print was borrowed twelve times in March,

1948. Highest circulation for the month was eighteen times (during only twenty-three borrowing days in the month).

The head of the Films and Recordings Center is secretary of the newly organized local Film Council, of which the school board's audio-visual head is president. Through the Film Council the library maintains good relations with many different film-using groups, with commercial film dealers, and with other educational organizations in the community. Film Council meetings are usually held at the library. Two public Film Festivals have been held by the Film Council; all films shown were from the public library's collection. For both festivals, the film librarian prepared classified lists of films which were handed out at the showings and later at the Films and Recordings Center.

Consistent effort is made to integrate film and other library services. A large display board, announcing and describing the services of the Films and Recordings Center was exhibited for two weeks in each of the branches. The film librarian has spoken at library meetings and has arranged screenings for the branch librarians. The Readers' Bureau distributes film lists to appropriate patrons, and reciprocally the film librarian hands out book lists. New films and recordings are listed in monthly bulletins of the Adult Education Council and of the library.

The film librarian feels that the library must acquire more films to meet the tremendous community demand. It must at the same time persist in educating the community in the use of films. A larger staff is needed to allow more previewing and discussion of films with group leaders in advance of their scheduled meetings. The present staff is excellent, both in efficiency and enthusiasm for film service.

Although among the "pioneers" in library film work, the film librarian feels that there are many problems yet to be solved and many new ones still to be encountered. The grad-

ual introduction into the actual running of a film library seems to have provided a good background, and the librarian is convinced that the library's progress with films must be made "slowly, but surely." The film librarian is insistent that quality shall be the outstanding characteristic of the film collection and that the film library shall maintain the closest possible touch with community leaders. This interest in films and faith in their educational value put a spark of vitality into this film library which no amount of routine work could do.

The range of popularity of films at Library B's Films and Recordings Center for the month of March, 1948:

<i>Number of Loans</i>	<i>Number of Films</i>	<i>Total Loans</i>
0	5	0
1	7	7
2	9	18
3	7	21
4	8	32
5	9	45
6	11	66
7	12	84
8	4	32
9	11	99
10	6	60
11	4	44
12	3	36
13	4	52
14	1	14
15	2	30
16	2	32
18	1	18
	<hr/> 106	<hr/> 690

Six and one-half loans is the median circulation per film; 23 films were borrowed more than 10 times during the month; 39 films were borrowed 6 to 9 times; 40 went out 5 times or less; 5 were not borrowed at all.

LIBRARY C Public Library C, like Library B, is in a city of more than 100,000. Its film collection was begun in October, 1945, approximately a year and a half before that of Library B. After its first year of operation it had about 150 films and in April, 1948, it had 255. A breakdown of the 255 prints is as follows: 49 had been purchased or leased by the library; 33 had been loaned by industrial sponsors; 143 had been loaned by government agencies (most of these are from the OWI and OIAA collections); 1 was a free sponsored film; 23 were gifts of local organizations; 6 were gifts of individuals. In 1947 the library's films were shown 7,158 times to a total audience unit of 228,923.

The librarian was previously director of the Adult Education Department of Library A, and thus had had several years' experience with films and deep convictions as to the importance of films in adult group work. The librarian has been active in the American Library Association's Audio-Visual Committee for many years and is recognized as one of the leaders in library film work.

Film services in Library C are handled through the Group Service Department, which is designed to meet all group program needs. In this way the maintenance, selection, and administration of films are handled in the same department that is staffed to aid in program planning. Other group materials are also in the department. The librarian feels that the department's emphasis should be on *extensive* rather than *intensive* work; the department should specialize in assisting outside groups rather than in trying to organize group activities within the library proper. He feels that in this advisory capacity the department can reach many more people than the library itself could actually reach or accommodate.

Films are stored in the basement of the library. There is no special room for film storage, but the Director of Group Service feels that such a room is needed. The library's films

are not card-catalogued, but there is a union list of all educational films in the community.

Aside from the Director of the Group Service Department, who averages twenty-five hours a week, there are two part-time film inspectors, one full-time assistant to the director, and one part-time assistant. Approximately 2.5 percent (\$8,000) of the library's budget goes into film services; \$5,600 for personnel, \$100 for maintenance and repair of equipment, \$300 for new equipment, and \$2,000 for film purchase and long-term lease.

The library owns one sound projector, which is not available for use outside the library. It is used approximately fifteen times a month for public showings, library previews, and so forth. Bi-weekly public preview sessions are held on Thursday at 8 P.M. in the library's assembly room. Five branch libraries conducted film programs during the past year. A reference file of catalogues and film publications is maintained for public and library use. The librarian has organized a local Film Council.

A twenty-page mimeographed catalogue of films and film strips is distributed free of charge to registered film borrowers and to other groups and organizations in the community. Films are classified by subject and there is a title index at the end of the catalogue. Cross-references are used where necessary. The names of producer and sponsor are given for each film, but production dates are not included. Brief descriptions are usually written by a staff member, but occasionally they are taken from printed reviews.

City-County Service.—The library serves both city and county. Home users represent the largest number of film borrowers. Churches rate next; schools (county schools only, since city schools have their own film department), youth groups, adult education groups, business organizations, and labor unions follow. No charge is made for films, and charges for major damage are based on a per-footage rate.

The director and the staff of the Group Service Department preview films, and the decision regarding purchase is left up to the director. No formal evaluation is made of the films. Booking procedure is about the same as at Library B.

In 1947 the local Ministerial Association donated \$700 to the Public Library for the purchase of films. This year the local Council of Churches included \$750 in its budget to be used for purchasing films to be circulated by the library. The librarian feels that this demonstrates that it is relatively easy to get funds for this purpose from interested groups.

In an attempt to relate films to other library services, the film preview programs always include a book display, and a librarian is on hand to point out books for use in preparing programs and for audience follow-up.

The Group Service Director feels that a full-time trained librarian is needed to help plan the programs in which films are used. The director hopes for "more and better documentary films on social problems," and feels that lack of personnel, scarcity of good films, and the general lack of film-utilization training in the community deeply affect the library's film activities.

LIBRARY D Public Library D serves a city area of about 70,000 people. The film collection was started in September, 1946. Before that time, under a previous librarian, the library had sponsored a series of film forums for several successive seasons during the war. At that time a meeting hall in a near-by state-owned building was made available to the library. University extension work is being conducted there now, and the library has no space in which to show films. Library branches are located in local schools, which hampers adult services, except those directly from the main building.

Less than a month older than Library C's collection, Library D's collection numbers 81, of which 36 were purchased

by the library, 15 were leased for a three-year period, 15 were loaned by industrial sponsors, 9 were loaned by government agencies, and 6 were obtained from miscellaneous agencies without charge (National Safety Council, and other organizations).

In 1947 the films were booked 735 times and were seen by a total audience unit of 38,159. There are about two hundred registered film borrowers, including home users, churches, schools, recreation clubs, business organizations, and so forth.

Films are not lent free of charge. Rental charges are made on the following basis: 50 cents for the first four hundred feet of black-and-white film, \$1.00 for the first four hundred feet of color, and half those amounts for each additional four hundred feet. Sponsored films go out at 50 cents each, regardless of length. The film collection is insured, and therefore no damage charges are made.

Film cards are filed as part of the general book catalogue. The films themselves are stored in the basement. They are identified by Dewey decimal numbers, and are stacked flat in piles arranged by size of film can. A rewind and inspection table is adjacent. The entire space takes up less than one hundred square feet. A junior assistant spends approximately fifteen hours of her week booking and inspecting films. Film selection is made by the librarian himself, and no formal evaluation of films is undertaken.

The library owns one sound projector, which is not generally available for outside use. A file of film pamphlets and catalogues is kept in the librarian's office. The librarian plans to start a local Film Council, which he feels will increase community interest in the library's films.

In 1947 the library's film expenditures amounted to \$1,370.30 for the purchase of films and \$10.35 for insurance. The projector, costing \$572, was purchased from regular library funds. The purchase money and insurance items are

taken from a special bequest fund. Income on film rentals during 1947 was about \$560.

Film Circulation.—The library's November, 1947, records show an average circulation per print of 1.0 as compared with Library C's 3.4 and B's 6.6. The librarian thinks that one reason for the low per-print circulation is that in such a small community the usefulness of films tends to be short-lived; within a relatively short period of time a film will have been seen by nearly all the interested groups and home users.

Believing that some kind of interlibrary co-operation is needed to keep the library's films in active use, the librarian has arranged to send a near-by county library a number of different prints for circulation for specified periods of time. (Another near-by library has rejected a similar offer.) The rental money received in the second library is turned back to Library D, and presumably is used for additional film purchase. The librarian feels that extension of such intercommunity co-operation is needed if film services in the public library are to be justified. He would like to have an interloan arrangement with a much larger library in that area, or one on a larger regional pattern.

A local YMCA has films available on a rental basis in the community, and there are one or two rental and equipment dealers. The city school board plans to start a film collection for the use of public schools, and the librarian feels that here again co-operation between the two agencies is needed. Joint supervision, joint use of clerical personnel and maintenance facilities, interloan privileges, avoidance of duplication of films and subject areas are matters on which he feels that the public library and schools might possibly co-operate.

LIBRARY E Public Library E circulates films without charge within a small suburban community, and to nonresidents for a service charge of 50 cents plus transportation cost.

The film service was started in October, 1947, and to date no purchases have been made. Films were first used in forums and recreational programs, and their successful use showed the need for a local circulation source. The library began to collect free deposit films only. On January 1, 1948, it leased additional films for one- to six-month periods. In April, 1948, there were 44 films available from the library of which 9 had been leased by the library, 9 had been borrowed from government agencies, 14 had been borrowed from industrial sponsors, 8 were free films from nonprofit agencies, and 4 were government-produced films borrowed from other film libraries.

The film services of Library E come under the direct supervision of the Director of Adult Education, who feels that the purpose of the film collection is "to aid local organizations to use films more effectively as educational and recreational devices, and to stimulate use of films of better quality among organizations and individuals."

Because the Board of Education has already established a good-sized collection of films, the library seeks to specialize in films for general adult use, cultural and recreational. The film librarian reports, however, that "almost in spite of ourselves, school use now overshadows general adult use."

In the first six months of operations there were 478 showings of films from the public library, seen by a total audience of 30,616 (nearly equal to Library D's total audience for all of 1947) in spite of E-Town's smaller population. Circulation in 1948 continues to jump considerably each month. Two part-time clerks total thirty-six hours a week for film bookings, typing, and correspondence. One page spends about six hours a week rewinding and inspecting the films. The Adult Education Director administers the film library, along with her other general adult education duties.

Approximately 2.5 percent (\$2,900) of the library's total annual budget is currently spent on film services: \$2,380 for

personnel; \$300 for film rental; \$120 for postage and express; \$100 for equipment. Service charges to nonresidents add an estimated \$120 to the annual library income.

Films are stored in the basement on one book stack, and are arranged alphabetically by title.

The Adult Education Director previews all films, and makes a formal evaluation of them.

An ordinary loose-leaf sheet and notebook are used for film booking. The chief advantage of this is that the notebook can be moved about to different parts of the library. Chief problem (which is not solved by the card system used in other libraries) is that it is necessary to search the entire book to find out which films are available for a particular date.

Showings of Films.—One projector is owned by the library; it may be used inside the library by any organized group. It is used about twenty times a month by such groups and by the library for its own public showings. During the past year the following film programs have been held at the library.

<i>Programs</i>	<i>Number</i>	<i>Attendance for Each</i>
Film forums	10	50
Children's programs	2	150
Special film programs	20	100

They are held in a room which is also used for art exhibits and houses the art and music collection. The film librarian feels that a separate room or auditorium is needed in order to make possible the more frequent use of films in the library.

Films are booked from outside sources for library patrons, and preview screenings for community leaders are held about once a month. A collection of publications and periodicals on films is maintained in the Adult Education corner of the reading room.

No Film Council has been organized in the community. The film librarian feels that one is needed so as to bring together

local group leaders and existing film agencies (commercial dealers, the Board of Education, and so forth) and hopes to organize one soon.

Having started film service gradually and with an eye to minimum expense, the film librarian feels that there is considerable room for expansion: in building a larger collection of films of better quality, purchasing or leasing for long-term periods films already known to have had wide demand, in stimulating greater use of films by organizations, and in providing more frequent film programs in the library.

The film librarian thinks that the most serious handicap to effective use of films is probably due to lack of training by those who wish to use them. Routine procedures of booking, inspecting, ordering, answering correspondence, and so forth, take up so much of the staff time that the library is handicapped in tackling utilization problems, the first step of which would be the organization of a local Film Council. More personnel and additional films are expected by January, 1949.

LIBRARY F Library F, located in a small suburban city, was very active with films during the war, showing OWI and other government films in the library and lending them to outside groups. A projector was bought, and about forty volunteer projectionists in the community were trained by the library. It was, for the most part, a wartime spirit which dominated the film activities of the library. A projection room (seating only about two dozen people) was built in the library's basement, and over a period of time the library acquired about a dozen wartime films as permanent library materials. The library was also responsible for the production of a two- or three-reel documentary film.

But when the war was over, community interest waned, and the film services were temporarily abandoned. Churches and other groups continue to use films for their own pro-

grams, but they know what they want and where to get it, says the librarian. A local YMCA handles films for many groups. The school board's audio-visual department has for a long time had a film collection for use in the public schools. Occasionally, groups which meet in the library's small projection room do use films—their own or the library's.

The librarian is extremely interested in films, would like to do a library job with films, but cannot think of any service that the community needs which it does not already have from other sources. The films and equipment remain idle, for the most part. There is no Film Council in the town, and the librarian does not want to start or to help to start one, because the town is "over-organized" already.

LIBRARY G Library G is not more than a few miles distant from Library F, serving a population of about 45,000 (slightly larger than F's population). This library is also interested in film services. It had no projector during the war, and had to wait until a projector was secured in June, 1947, to commence any kind of film activity. The library has a very attractive auditorium seating about 150 people. Film programs have been held monthly for about the past four months. Outside groups may use the auditorium and projection equipment, but they must book far in advance because of the great demand for use of the room. The projector may be borrowed, by groups only, for outside use. The library's janitor, who serves as projectionist for all screenings, receives a fee of \$2 for each showing.

The head of the Public Relations Department works with films on a part-time basis. She keeps a file of catalogues and publications for her own and general public use. Several months ago she mailed out a questionnaire to groups in the town, asking how many owned or had access to projection equipment, how many used films, where these films were ob-

tained, how many would like to use films, and other pertinent questions.

Library G also wrote to a large number of film producers and distributors and asked to be put on their mailing lists, and subscribed to several leading film publications. It then notified local group leaders of this collection of materials and of its advisory services.

The library will book films for outside groups (the group pays rental plus 40 cents, which the library has established as a median transportation cost, thus equalizing the fee instead of having to deal with different figures for each film). While the library does not book films for individuals to use at home, it does aid these individuals in selecting films.

There is no Film Council in this community, and the librarian does not feel that there is a need for one. The community is "over-organized" already, she says. But the Friends of the Library group, representing various educational, religious, business, and other organizations, sponsors the library's film activities and was responsible for the purchase of the film projector.

With these activities behind it, Library G hopes to purchase a few films in the next year or so. A small basic collection would be used a great deal, the librarian feels, would serve to stimulate the use of films in the community and to acquaint non-film-using groups with the types of films that are available for use. The librarian thinks it would also be a good thing to depend on when a borrowed film does not arrive in time for a scheduled meeting or when a lecture is canceled at the last minute. Some of the films may be purchased, but many would be leased or obtained free of charge from industrial sponsors and government agencies.

LIBRARY H Library H has a fast-growing film circulation system. A portion of the library's early film activities was

sponsored by a school film-producing agency, which loaned a projector and a large selection of films. At present, free, sponsored films are obtained as rapidly as possible, for a long- or a short-term deposit. Films move in and out of the library at such a pace that neither the librarian nor the film department staff has a chance to see most of them. The films are listed in a mimeographed catalogue and monthly supplements, and are booked to groups, home users, and schools in the community.

The personnel of the film department consists of one practically full-time department head, one part-time professional librarian, and one part-time secretary, plus a number of part-time schoolboys who do the repairing and rewinding.

It is not possible to determine what portion of the library's budget is spent on film services, but because of the conditions under which most of the films are obtained, very little is spent on purchasing or renting films. Most of the films are obtained without charge from industrial sponsors and from nonprofit organizations.

Circulation figures are high, since, as in Library E, there is a turnover every month or every few months in the collection of films borrowed from industrial sponsors; the films are not a drug on the market as were those in Library D.

Library H has worked out an independent way to solve many film circulation problems, but there are many it still has to face. One problem is the extent to which a library should circulate films which have not been seen by any member of the staff, particularly when they are sponsored films which may contain very little more than advertising matter. Even though the films are obtained without charge, the public library has to pay for staff time, postage, and other expenses.

What is the function of such a film collection? It appears that the intention of the library here is to circulate as much sixteen-millimeter footage as possible, to as many people as

possible. So much staff time is taken up with the mechanics of circulating films that there is scarcely time to consider the question of how films could best be used. The staff is chiefly concerned with finding new films, more films, popular films. The library's most popular films are of semi-entertainment quality. Some time ago the library sponsored several film forums, but these were discontinued because the librarian did not feel that they were successful.

The librarian feels that it has been a mistake to serve the schools and hopes that the Board of Education will create its own film department soon. It has been difficult for the library to interest schoolteachers in attending previews or other meetings, and equally difficult to interest them in using films. This may be due either to teacher inertia or to mistakes in approach on the part of the library.

LIBRARY FILM PROBLEMS

THE PUBLIC LIBRARY as a "home" for a film collection and a center for the circulation of sixteen-millimeter films is, as we have seen, a relatively new development in library activities. From the examples given and from interviews with librarians and others dealing with the nontheatrical film, one recognizes that there are many problems and difficulties to be faced. Many of these are peculiarly library problems, with which librarians have been concerned from the beginning of their entrance into the film field, and with which they are today even more concerned as the use of films increases. What is most apparent from the description of the eight specific libraries is that no two libraries have exactly the same sort of film service. Some operate the film service as a separate bureau; some as part of a fine arts center; some as part of an adult education or group service department. Some charge for films, and some do not. Cataloguing and shelving practices vary from library to library. Policies as to film selection also differ.

From interviews with librarians, replies to a lengthy questionnaire designed to throw light on such problems, and field studies as reported in Chapter 7 one may generalize as to what problems and activities most concern film librarians. The following discussion attempts to highlight those problems, drawing on the wisdom and experience of many librarians.

GUIDES FOR DEVELOPMENT OF LIBRARY FILM SERVICES

Precirculation activities.—The careful way in which Library B prepared for its film service accounts in part for the

success of its first year's operation. Experience indicates that wherever precirculation activities were carefully planned and explored, actual film circulation was easier and more successful. Librarians have enumerated the following as among the significant steps for a library to undertake before starting a film collection:

At least one person in the library should be given precirculation responsibilities; if possible, this should be the same person who will actually head up the service once it is started.

Under that person's direction, a collection of catalogues, periodicals, pamphlets, and books on nontheatrical films might be assembled, to be used by the library and the general public.

A study could be made of the community's use of films and its potential use of films, possibly in co-operation with the local Film Council.

The library (if it has not already done so) may experiment with rented or borrowed films for library programs: preview screenings for local group leaders, children's programs, film forums, special screenings, and so forth.

Close co-operation with potential film borrowers and with local film distributing agencies probably through a local Film Council would prove helpful.

The librarian would do well to see and to evaluate as many films as possible. The more the better. In that way her knowledge may be developed. Evaluations by others may be sought and kept in file for future reference.

A study of other library film activities could be made to serve as a guide and a yardstick.

Helpful advice and suggestions may be secured from Mrs. Patricia Blair, Special Film Adviser, of the American Library Association. Other sources of information and guidance are: the

United States Office of Education, Audio-Visual Section; Film Council of America; and, often, the State University Extension Division.

Possibilities of co-operative interlibrary use of films can be carefully studied, and if deemed necessary, planned before the circulation service begins.

It is probably sound practice to acquire films slowly and with caution. No purchase "plans" should be accepted from producers or distributors until the library has had considerable experience.

The purpose of the film collection should be clearly worked out before the library starts to acquire films. All activities of the public library with regard to films can best be determined and measured from the point of view of that library's own purposes and its community's needs, rather than against another library's film statistics or self-appraisal.

In addition to these steps, the librarian considering a film collection can read with profit Hoyt Galvin's *Films in Public Libraries*, a handbook of film operation published by the *Library Journal* in October, 1947.

Rental charge or free circulation?—Most librarians prefer to continue in the tradition of free public library services, but a few charge for films. Reasons given for charging a rental fee have varied. Some say that the public appreciates a service it pays for more than a free one. Some say that film is too expensive to circulate without some financial return. Some use a nominal fee as a means of obtaining funds for the maintenance of films, on the ground that damages are not the responsibility of any one single borrower and that no charge should be made for them. Some feel that a small fee reduces or eliminates indiscriminate, frivolous borrowing.

These reasons are perfectly legitimate as long as they reflect conditions within the library and the community involved. In

charging for films real dangers are risked: it is all too easy to think of the library as being in the film "business"; it is all too easy to lower film-selection standards so that circulation will be increased to bring in revenue; also, commercial film dealers and other business people are likely to regard the library's semi-commercial practices as unfair competition. Most of them do not object to free library film service. But when the library charges for films, it is usually less than the commercial dealer charges, and he has cause to feel that he is "losing business." To safeguard the public library's integrity and its unique position in the community, most librarians agree that it should probably provide films whenever possible, as it provides other services, without charge. If services must be restricted, it may be advisable to restrict them to organized groups within the area served by the library. Of course, libraries often make special charges for lending current best sellers. The principle can be applied to film when supply is markedly unequal to demand.

Home borrowers?—All except two of the 28 libraries studied that had film collections lend films to home users. Borrowing for home use seems to account for about one third to one half of the bookings. But at least five of the libraries now planning to undertake film-circulation services in the near future state that they intend to lend to groups only.

The arguments for "groups only" loans are that films are too costly to lend to individuals; that home users tend to have small inexpensive projectors which cause more damage to films than regular auditorium-sized projectors (though libraries that have been lending films for home use do not report any noticeable increase in film damage because of home use); that films are essentially group materials and lose their effectiveness in too informal an environment; that home borrowers are more interested in recreational or entertainment films than in art, informational, or documentary films and

should, in pursuit of their hobby, turn to commercial film dealers for films not to be used for educational or cultural purposes.

As counter-arguments, it is said that in the average community no film will be booked all the time and that it might as well be used by a family at home as to sit idle on the library shelf; that home users do get educational benefits from the films they see; that the library does not have to change its purchase policy in order to accommodate home users, but can merely permit the films it selects for group educational use to be used also in individual homes. One public library that does not lend to home users would like to do so, but needs a larger collection of films and a larger staff for that purpose.

The weight of argument and library experience indicates that probably films purchased by the library should not be lent to individual home users as a regular practice unless groups are being supplied satisfactorily, although a gathering of neighbors is as much a group as a Rotary club or a women's club. Films wear out, and the number of showings, more than its years, determines the age of a print. The pleasures of having movies at home for one's family are obvious, but some librarians have queried whether it is the function of the public library to provide films for personal pleasure? The library might have a flexible policy, allowing films to go out for home use after they have been in the collection for a certain period of time, or allowing films to be borrowed by home users only for neighborhood use. But the planned servicing of individual home users with free movies seems to many librarians to be a luxury service.

Shelving films.—Mrs. Patricia Blair, Special Film Adviser of the American Library Association, recommends that films be shelved in special vertical racks, without using a Dewey decimal number in the shelving arrangement. Many librarians are still concerned about this problem. It seems reasonable that a

public library should store its films in the same way that other film libraries store their films—in special vertical racks. These can be bought, or they can be made very inexpensively, using book shelves with special dividing racks. It does not seem necessary, in shelving films, to use a Dewey decimal number. The film shelves are not open to the public for use, and any simple notation that the librarian wants to use in numbering the films will work more easily.

A short and simple list of recommendations on the care and storage of films, recommended booking procedure and cataloguing procedure, would be welcomed by librarians.

Catalogues.—Fuller information in the mimeographed film catalogues distributed by public libraries is recognized by some librarians themselves as a need. Several of the catalogues do not give full enough descriptions; most of them do not give the names of the film producers or sponsors; only one of the libraries list production dates of films. It is certainly important for the borrower to know whether the film was made by the Ford Motor Company, the March of Time or the Canadian government. The Charlotte, North Carolina, Public Library's Film Catalogue is an excellent model. The film borrower needs a catalogue that really tells him something about the film, who made it, when, and who paid for it.

Film selection.—Librarians and teachers have already turned their attention to the problems of using sponsored films. Travalogues and semi-entertainment films have proved very popular in all film libraries. But many sponsored films tend to be superficial. Most librarians do not want films with "excessive advertising." They look for good-will promotional films on serious subjects from sponsors, and the chances are that more and more will be produced, as library film services develop.

Most librarians maintain high standards about circulating sponsored films. A few are essentially publicity-minded and attach undue significance to the high rate of circulation their

films get without regard to the value of the films, but they are, however, in the minority. The best library film collections contain a well-rounded group of titles on national, international, and local problems, with emphasis on films suited to the needs and the interests of the group borrowers in the community: information, how-to-do-it, documentary, film classics, art and experimental films first; travelogues, entertainment, and juveniles second in emphasis. Collections in rural areas naturally vary greatly from those in urban areas, as well as from city to city.

Good procedure in selecting films seems to include a formal preview committee and a written evaluation of the film for future reference. The formality of this procedure varies greatly, depending on the size of the library and its staff.

Circulation statistics.—Like circulation figures for books, film statistics cannot be relied upon without knowing the quality of the film service. Statistics, our inquiries revealed, may be meaningless. Too much emphasis has been given to them already, as though there were some sort of competition involved. For example, in one month one public library has lent three films a week to a local hospital. Each film was shown in each of three wards to an average audience of one hundred people. That might total 3,600 people. But another public library may be located in a town where the hospital supervisors feel that films are not suitable recreation for the patients, or there may not be a hospital; thus, the second library's statistics for the month will look slim in comparison.

Actually, there is no way of giving meaning to such figures unless all considerations are taken into account. And if all considerations are taken into account, there is no need to add together a series of meaningless numbers to produce total figures in a report.

The same we found to be true of budget figures, number of films in the collection, and so forth. How many films (in the

case of the older film libraries particularly) were wartime propaganda films deposited by the government, how many were free, sponsored films, how many are used regularly and by whom? How many dollars are used wisely, and how many are wasted? Obviously one must be wary of unanalyzed figures. We found few reliable figures anywhere—in libraries, in Film Councils, in schools, in producing or distributing organizations—on nontheatrical films. Nearly all the figures in this report and most others are estimates or second-hand reports of estimates.

A booking service for films available from other distributors that are not in the library collection.—Librarians find this service to be extremely valuable in communities where other sources of help and information are limited. Some librarians do this free of charge. Some charge a small fee. Most do not as yet have time for it. It is a logical extension of film information service, whether or not the library owns films. One library that owns no films of its own regularly books films free of charge for adult groups. It even pays the rental charge for the film.

Film guidance service.—Libraries with a complete guidance service include the following: a well-rounded file of film catalogues, periodicals, books and articles, including a union list of all educational films in the community, as well as a catalogue of the libraries' films; advice to help groups select and use films effectively (including preparation of discussion guides, film bibliographies, and supplementary reading lists); special programs to enable community leaders and library personnel to preview new films. Most libraries find that it is practical to begin with an incomplete service and increase the scope of the aid and advice as the library becomes more experienced.

A projector service available to groups.—In the few cases in which group borrowers have both a projector and an operator

available at no cost or for a small fee, librarians report that this projector service greatly increases the use of the films. But few of them feel that they can afford this service.

Integration with other library activities.—Special film programs for use with other library projects and with community projects are usually planned by film librarians. Some film librarians spend a good deal of time in special service to other departments of the library. The value of such integration seems clear, both to the film showings and to the other library services.

Co-operation with community groups and the school board.—To solve common problems in using films, to avoid duplication and waste, to maximize use and knowledge of all films in the community, co-operation with community groups and with the school board is highly valued by workers in the film field. Experience indicates, however, that it is not always easily obtained. Many librarians have taken the lead in forming film councils, which serve as an effective liaison with community groups. But often answers to our queries indicate that there is inadequate consultation among the various film library agencies in school, college, and public library.

VARIETIES OF SERVICE When satisfactory solutions are found to the twelve problems listed above, a film library has probably achieved something like an ideal service. Not even Libraries A and B have solved all these problems to their satisfaction. Few libraries furnish projection service yet or prepare discussion guides. Some libraries may approach the ideal in practice by persuading a local Film Council to take over some of the tasks that the library cannot handle. It doesn't matter to the film user whether the library or the Film Council furnishes projectors, so long as they are available. Whether the library or the Film Council runs film workshops, compiles a consolidated union list of films, or organizes public previews is of no

great importance to the film user. Probably, the library is wiser to encourage the Film Council to take over as many functions as it can efficiently handle or to co-operate with the library in carrying them out, because then the service becomes a broader community enterprise.

By and large, the best library film services are in those libraries that have well-developed group-service attitudes and practices. Some libraries which have not had such an approach are developing it in response to Film Council activities. Many libraries are doing an excellent job of providing film information and guidance, although they cannot afford to own films. Of the thirty-one libraries (from the list of sixty libraries selected by the Public Library Inquiry for intensive study) which do not own films, eighteen have a collection of film information periodicals and publications. Five of these actually assist in the selection, planning, or booking of films. Five are members of local Film Councils. One is helping to organize a council. Eleven expect they may start a film collection within the next two years, and six are not sure. Five have conducted film forums. (See Appendix D-III for a complete statistical breakdown of questionnaires.)

COMMON LIBRARY FILM PROBLEMS Many librarians complain that they are bewildered by the complexities of film service; that they need more contact with other librarians and more practical guidance. They often say that occasional visits from an ALA representative or short film reviews in the *Library Journal* are not enough.

There appear to be two areas into which library film problems fall: first, clarification of general policies as to network distribution among public libraries, co-operative purchasing, standards of evaluation, and so forth; secondly, discussion and examination of specific problems of booking, damage charges, cataloguing, and other administrative details. Should the ALA

issue formal evaluations of adult films for library guidance? Should libraries attempt to service schools? Should the ALA negotiate with producers and distributors to obtain library rates for films? These are some of the questions that are said by librarians to need discussion.

What libraries do now in these early stages may set the pattern for a long time to come. If they continue much longer on an individual, each-library-an-experimenter, policy, some librarians say, they will lose the chance to save time, money, and effort by dealing with producers and distributors as a group. Most producers and distributors would be willing to give libraries special rates for films—if they bought in quantity. They would listen to what librarians have to say about the quality of films—if they spoke as a group. They would probably make special arrangements for replacement and repair of damaged film if they were serving a large co-ordinated group of libraries.

A sale of one hundred prints is a big thing for a nontheatrical film producer—very big. Yet, in another two or three years it seems likely that there will be well over one hundred public libraries purchasing films.

All this is not to imply that any librarian believes that the film-using libraries should be herded into a unified group of some kind to buy the same films, use the same booking cards, and so forth. Their comments indicate, rather, the need for consultation, for working out common general policies where possible, and for pooling strength in regional networks.

SHOULD ALL LIBRARIES HAVE FILMS? In spite of the value of films and of the success of film circulation services in some public libraries, it would be unrealistic to assume that every public library should and can circulate films. There are many reasons why certain public libraries do not have film collections and do not expect to have film collections. (See Appen-

dix D-iv for quotations from librarians about their attitudes to film circulation services.) After all, nine tenths of our libraries are in communities too small to support such a service. One needs to think in regional rather than in local terms.

Librarians and others who argue against the circulation of films by the public library usually cite three public-library deficiencies: money, space, and personnel. All three are desperately needed in many, many libraries. In spite of this fact, one often gets the feeling that these answers are made more from force of habit than for any other reason. We have seen that problems of space, money, and personnel have been faced and overcome by some public libraries.

There are two important kinds of money-space-personnel responses: the first comes from people outside the libraries who fear that the typical librarian is so involved in bibliophilia that he shies away from any new service which will deflect funds, staff, and interest from the library's book collection (which the librarian often feels, and usually with justification, is not just what it should be); and the second comes from the librarians who are not willing to initiate a new service, regardless of its value, that is not assured of adequate and sustained support by the library, the budget, the staff, and the community.

ATTITUDES OF LIBRARIANS Some librarians are by training and background cold to the appeal and glamour of films and do not want to be accused of "jumping on the bandwagon." Some simply do not see as much value in films as there is in books; they see only that films cost twenty times as much. The average film, however, reaches hundreds of times more people than the average book. Some are worried by the rapid obsolescence of films, but many books become obsolete, too. They saw the war films, and they ask how many of them have

any real value today? How many of the books written during the war have any real value today? The proportions might not differ greatly.

A few librarians feel that there is a lack of interest in films locally. Others point out that there is an unrecognized need for film services. They feel that if it were possible to start some kind of film service, the demand would grow and the use of films in the community would be a valuable educational achievement. In such cases, the librarian may through his own efforts as a leader in the community develop a local interest in the project. More than one librarian has done so.

Two statements from the many comments by librarians on the desirability of film service seem best to sum up current library thinking (see Appendix D-iv for further statements).

1. It is my opinion libraries are spreading the services too thin. We are not and have not and shall not ever do all that should be done through the medium of books, documents and magazines. If the sideshows are going to swallow up the main circus, then let us cease to be libraries and be something else. I still feel the province of the libraries is to give book service. I have never yet worked in any library which gave maximum service for the money involved.

2. Believing that a library should be more interested in making ideas and information available than in the form of availability, we believe the furnishing of film service and information is highly desirable—other things being equal. Ideas and information can sometimes be better transmitted in certain areas by films than by print.

Very few librarians express as strong a resistance to the film idea as is evident in the first statement, but the undertones are often much the same. The majority of librarians who answered this Inquiry want film service, but cannot afford it. A smaller number do not want it (at least, the tenor of their statements indicates that), but many of them say that lack of

resources (funds, space, and personnel—in that order) rules it out.

No library having film services doubts their value. Library F, however, feels that its initial wartime attempts to circulate films were unsuccessful and has more or less abandoned them.

A tribute is due to those librarians who have, with the encouragement and aid of the American Library Association, successfully struggled with the thousand and one problems of starting a film service. Unless one has personally grappled with broken-down projectors, poorly constructed auditoriums, dilatory producers and distributors, misleading catalogs, and careless film users, it is hard to realize how persistent these pioneers have been.

THE CHALLENGE TO LIBRARIES The use of film for education and culture is a singularly challenging development. But it is a special challenge to the public libraries for these reasons:

1. Film exemplifies the obligations of the public library to deal with *all* inherently useful educational materials. The ability of the public library to work out ways to meet this obligation bears directly on the future growth and strength of the library as an institution.

2. Film services tend to attract the co-operation, support, and interest of the community; their existence in the library generally goes hand in hand with widespread library activity of many kinds in the community. It is impossible to say whether "active" libraries tend to have films, or whether libraries with film services tend to become more active in the community, but the two do go together more often than not.

3. Interlibrary co-operation seems to be required in handling films. This may well serve as the pattern for extended interlibrary co-operation with other types of materials.

4. Films serve groups as well as individuals, and thus help broaden the effective influence of the public library.

5. The establishment of a network of film-circulating public libraries may well influence film production by raising the quality of sponsored films and by increasing the "public service" aspect of nontheatrical films in general. A wider market for good films will call forth more such films.

6. The movement to establish circulating film collections in public libraries contains the seeds of many new and significant educational activities—film forums, international understanding through films, film festivals, film recording of special local events for the library's collection. Film collections are a beginning from which can come an unsuspected variety of community activities.

CONCLUSIONS The available evidence indicates that library film use is gaining ground, that films are considered a proper concern of public libraries, but that no uniform solutions to library film problems are yet available. The evidence also indicates that every public library in a large city might well consider whether adequate film service is available in its community and if not, whether it can fill the void; that every library with film service might well consider whether its service is of a sufficiently selective and enduring quality to distinguish it from ordinary commercial service.

Most libraries queried in this survey agree that even an extremely underfinanced library can provide some film information and service, although it cannot afford to begin a film collection. Most agree that libraries in communities of less than 50,000 or in rural areas will have to depend on the development of regional networks for films. Libraries will watch with interest the networks being developed by the Missouri State Library and the Cleveland Public Library, both of which recently received grants from the Carnegie Corporation for the establishment of a revolving circulation plan among near-by libraries.

Several plans for interlibrary activities have been worked out by librarians, based on their own locations and their own library situations. They include the following types.

Regional.—Because films are costly and because a community of less than 100,000 population probably does not need a full-time film collection, several public libraries are interested in experimenting in the joint ownership of a film collection among three or four or more neighboring libraries. Various plans include the pooling of funds for joint purchases; groups of a dozen or more films rotating to each of the participating libraries for specified periods of time; housing the collection in one library and handling all film requests from that library; and so forth.

Large cities and surrounding areas.—Large film collections, located in large cities, can be shared with near-by smaller communities. The Cleveland Public Library, which has the largest public library film collection, is now doing this with ten or twelve public libraries in northern Ohio which purchase their own projection equipment and receive about a dozen films a month in succession from Cleveland. Each library contributes about \$100 to the co-operative fund. It is hoped that within two years the co-operative plan will not require further outside assistance.

State libraries.—State libraries might assume leadership in helping supply films to smaller libraries by sending out revolving collections of a dozen or so films a month, by booking individual films to the libraries, or both. The Missouri State Library will use bookmobiles to send films and projection equipment to rural areas. It will build up a co-operative of county and city libraries along the line of the Cleveland project.

Colleges or universities.—Similarly, the co-operative use of films might center around the large collection of a university or a college film library.

Public school systems.—Where adult education is already part of the public school program, libraries may be able to make co-operative arrangements with the schools for ownership or circulation of films.

It is not possible to say which of these methods of co-operative use of films would be most successful. But it is practically certain that one or more of them must be worked out successfully if film circulation is to be part of the regular service of more than a few dozen public libraries.

Obviously, many public libraries are not now in a position to start or to take advantage of any new service, regardless of its potential value to the community. But one hopes this will be the library's challenge, not its defeat. The public library cannot be indifferent to any significant information medium and continue to be the major community agency serving adults with the materials for their enlightenment.

9

CONCLUSIONS

THE DIFFICULTIES of producing and distributing sixteen-millimeter films are enormous. A hodgepodge of agencies are now in the field; most find it too uneconomic for large or sustained investment. Occasionally a sense of real despair overcomes those who are most aware of the educational value of film, for the *ideal* of large-scale adult use of educational films is so far from the reality. As we have seen, both production and distribution of adult information films are disorganized and spotty. Industrial advertising films, training films, classroom films, and sectarian religious films are produced in quantity and distributed through well-organized channels. But adult information films (from documentary to art films) are produced only sporadically by occasional business groups, government bureaus, civic groups, colleges, and foundations. There is no steady flow of adult films. Moreover, distribution through scattered film libraries, occasional public libraries, and dealers is unprofitable and ineffective. It is as though books were available in quantity only in regional or national libraries from which they had to be ordered sight unseen by mail. How many book readers would there be if such conditions prevailed?

THE NEED FOR SUBSIDY It does not seem likely that adult films will (or should) ever be entirely self-supporting. As distribution problems are solved and the use of films and the ownership of projectors becomes more familiar and widespread, most producers and sponsors should in time—a long

time hence, probably—earn back their costs. However, there will always be films to be made which involve financial loss, just as there will always be important publications that must be subsidized. Whether a film should be made or not should not always be decided on the basis of its potential earnings. If it is worth while to subsidize research reports—for example, *The American Dilemma*—why is it not worth while to put the major findings of some of those reports on film so that they may reach more than a small group of readers? Industry, government, foundations, and universities may be the source of funds for such films.

We do not see anything amiss in the subsidization of education, research, music, or art museums. Symphony orchestras and little theaters could not exist without patrons. Neither can noncommercial film if it is to be an intelligent, independent, alive medium. When great talents like those of Flaherty and Lorentz are available, it is as much an artistic and social waste for them to be unused as for Ives and Schoenberg not to write music.

Earlier in this report it was suggested that industry might be a source of more intelligent and less commercialized adult films. Perhaps other companies will follow where companies such as Ford Motor Company and Standard Oil of New Jersey have led.

A NATIONAL PRODUCTION CENTER It has also been proposed that an adequately supported film center for production be established. Such a center would have two chief functions at this stage: (1) to encourage business, private agencies, and foundations to produce needed films; (2) to finance or obtain financing for worthwhile films in which no individual agency wishes to invest.

By maintaining regular contact with educators, research agencies, government bureaus, and adult organizations, such

as the Film Council, which are concerned with the distribution and use of films, the center would presumably know what films were needed. By maintaining contact with film technicians, the center would know what ideas for films—informational, documentary, experimental, and art—were in search of sponsors.

How shall a film center for production be established? Possibly by one or several of our leading foundations. It is possible, too, that entirely new sources of funds could be found for such a project without any one foundation having to tie up much of its income. Certainly, some operations of such a center could be self-supporting. It would have to possess the highest kind of integrity and the most competent, objective kind of staff, or the funds would be wasted and it would be unable to offer acceptable guidance to producers and sponsors. It is not easy to avoid being involved in the bickering, jealousies, and business and political quarrels that plague the film world. The American Film Center was not successful in that respect. But today a film center could profit from the earlier experience. It could also profit from the earlier experience by limiting its activities to production instead of undertaking an overambitious program and by consulting early and earnestly with existing film organizations and leadership. Any foundation activities in the film field should be based upon the wisdom and experience of those who are now in it. The educational and commercial interests in nontheatrical films should never be ignored in the planning of new projects.

DISTRIBUTION: FILM COUNCILS AND PUBLIC LIBRARIES If production problems were solved, distribution problems would still remain a formidable hazard. It is clear that there are three primary and related difficulties: (1) more prints of more films for film-using groups are needed in more libraries; (2) more information and guidance is needed by those who can use films;

(3) a general adult audience needs to be recruited from the unorganized.

If problem number one is not solved, those who use films now will become more and more discouraged, and film sponsors and producers will lose money and interest because there are no adequate retail outlets for their product. If problem number two is not solved, the market for films in terms of consumer use will grow but slowly. If problem number three is not solved, a splendid instrument of adult education and culture will be partly wasted.

Fortunately, two answers are at hand to the first two problems: public libraries and Film Councils. Public libraries can furnish the local storehouse for films—either as independent circulating agencies or as depositories for university extension libraries or larger public libraries—and can provide information and guidance. Film Councils can co-ordinate local use, can organize workshops and previews, and can supplement and extend library activities. Networks of public libraries can service both urban and rural areas and can supplement networks of state and university libraries. Intelligent film guidance by national organizations—and even film distribution where efficient—would also aid in the solution of distribution difficulties.

There are many possible partial solutions of the problem of film distribution. But the key problem is how to set up an adequate number of local depositories. The public libraries are the logical solution in whole or in part. It is possible that in some states the public libraries can become depositories for university libraries, paying a small fee to a revolving fund for the purchase of new films. In other states they may become depositories for a state library or for a large metropolitan public library. Many public libraries may be able to find sufficient support in their communities to own and circulate their own films. Various patterns are possible.

AUDIENCE

Film societies.—A third distribution problem remains to be solved. What about the adult who wishes to see good and interesting films, but is not a Rotary club member or a union member or, in fact, interested in the films except for their own intrinsic value? In short, what about the nonspecialized, general audience for films?

Film societies are obviously one answer, but, with the possible exception of Cinema 16, the average film society is too art-conscious and too isolated from the everyday world to attract more than a tiny minority. Possibly if film societies were more in touch with other film groups and other adult groups they would acquire more vigor and a wider appeal. Might it not be a good idea to organize a film society subsidiary to the Film Council of America? The Film Council is broad enough to serve as parent body to all film users, including the film societies, which might then have a national staff member to service and co-ordinate their activities.

Possibly, too, school auditoriums, little theaters and other community institutions can be used to provide a center for nontheatrical audiences.

Film appreciation.—Even after distribution and production problems are solved, there remains the problem of developing a discriminating and educated film audience. The practical problems of film use can be largely solved by vigorous Film Councils and film societies. But educational institutions can make a significant contribution to building an appreciative audience by including films in the curriculum whenever they can illuminate a subject of study and by organizing special courses in film appreciation and film use. Professors, textbook writers, and librarians should someday include films in bibliographies as naturally as they include magazine articles and pamphlets.

A thoughtful film leadership is most likely to come from the educational institutions. Specialized film users are too involved in their own specific problems to be able to give direction and meaning to the use of films as a whole. But intelligent use and study of films in colleges and universities would provide the kind of knowledgeability that is needed by both theatrical and nontheatrical film audiences.

The problems of research, production, distribution, use, and appreciation are the problems of industry, governments, foundations, educators, special interest organizations, and public libraries. A film center for production, the Film Council for research and community organization, and networks of public libraries, university extension, and state libraries for distribution and information are the three primary needs.

The establishment of an over-all pattern through a film center, public library distribution co-ordinated with state and university libraries, and the Film Council will not in any way impinge on existing agencies. It will merely make it possible for more adult nontheatrical films of a higher quality to be produced, seen, and used.

ALTERNATIVES Since we live in a less-than-ideal world, it is unlikely that either production or distribution problems will be solved in a hurry. If no film center comes into existence, one should not despair. Perhaps the Film Council can partially fulfill the function of bringing sponsors and producers of adult films together, although it would probably run the fatal risk of being accused of partisanship in the industry. Perhaps the American Library Association and the Educational Film Library Association together could partially fulfill this function. If the film societies cannot be brought together nationally to provide an audience center for unorganized adults, perhaps local Film Councils working with the public libraries and colleges can accomplish this end.

If the majority of the larger public libraries do not wish or are unable to set up film services, perhaps national or regional nontheatrical circuits can be organized by organizations such as the League of Women Voters, the veterans' groups, the United States Chamber of Commerce, and the unions. Such organizations could purchase or lease films on special subjects and mount two or three films on one reel for an evening's program to be routed from city to city. This will not solve the problems of wasteful shipping and unreliable transportation, and it will require the addition of personnel for inspection, shipping, and selection of films or the services of a film program-servicing organization.

Perhaps some large organizations can establish local film libraries. The Chamber of Commerce in Bridgeport, Connecticut, has recently established a film library dealing with industrial, technical, recreational, and historical subjects. Considerably more than one hundred films have already been donated by member firms and will be circulated to community groups of all kinds. No charge is made. In the first two months of operation, 150 bookings have been made for welfare groups, schools, churches, parent-teacher associations, and other groups.

THE CHALLENGE OF FILM Film adds a new dimension to communication because of its power to reveal reality not detectable by the human eye; because of its power to reveal reality in both emotional and intellectual terms and to sharpen reality with symbolism, selectivity, and special camera effects; because of its power to go beyond reality, while maintaining the illusion of reality. As yet we do not fully understand how significant and how many-sided film may be. But surely it can be a far more effective instrument for adult education, culture, and recreation than it now is. It is an open question whether films will ever be used to their fullest—or

even extensively—for these ends, however. Certainly radio has not been extensively utilized for more than superficial purposes.

This window on the world, as Grierson called it, is waiting to be opened, waiting to admit knowledge and culture and guidance in its own unique fashion. Shall we open it wide? Shall we, in each community, have a storehouse of the wisdom or work of the world's great musicians, actors, dancers, artists, research workers, social scientists, psychiatrists, and storytellers on film?

Film is a challenge to all who have a stake in culture and enlightenment. The contemporary musician, the social scientist, the painter, the educator of whatever kind, have at hand a sensitive and powerful medium to use as they will.

Film is the great synthesizing medium that can make art out of information, as in the documentary, and information out of art, as in "Boundary Lines." Film is the great common denominator that can reach, stir, and enlighten any chosen audience. Film can reveal, subjectively and objectively, man to himself and the world to man. The information film is a frontier in the world of knowledge and culture yet to be explored in a conscious, imaginative, and purposeful way.

APPENDIX A

NOTE ON METHOD AND SOURCES

THE MATERIALS for the preparation of this report were gathered in 1947 and 1948. Most of the research was completed by June, 1948. In some cases the material was brought up to date; in many cases this was not possible.

BOOKS Very few books deal with adult information films as such. Often the most valuable and stimulating material that the author found touched only incidentally on this subject. Among the sources the author used extensively on general aspects of the role of film were: *Movies That Teach*, by Charles Hoban, *Film*, by Roger Manvell, and *Grierson on Documentary*, a collection of John Grierson's articles and speeches. These three books are the most stimulating in the field of nontheatrical films even though one may not agree with all that is in them. For historical background, the author found *The Rise of the American Film*, by Lewis Jacobs, and *Motion Pictures in Education*, by Ellis and Thornborough helpful.

For background about particular kinds of film production and use the author drew heavily on *Films in Business and Industry*, by Henry Clay Gipson, *Educational Motion Pictures and Libraries*, by Gerald McDonald, and *Audio-Visual Methods in Teaching*, by Edgar Dale. The author also found *A Report to Educators: Teaching Films Survey*, by seven different publishers, and *Look, Listen, and Learn*, by Harry L. Strauss and J. R. Kidd, somewhat helpful. Unfortunately Elliott's *Film and Education*, which is an excellent guide to the film field, was published too late to be used in the preparation of this report.

The bibliography, which is briefly annotated, indicates other books that were useful in the writing of this report.

PERIODICALS As reference sources, back issues of the H. W. Wilson Company's *Educational Film Guide* were invaluable. The author also used back issues of catalogues of various film libraries extensively. Further information on catalogues and directories used for this report is contained in a list of catalogues and directories on page 261.

Back files of *Film News*, *Film Forum Review*, and *Educational Screen* furnished considerable information and background. *Film News* was particularly useful, because since its beginning it has provided a thoughtful forum on adult information films.

Other film periodicals that were consulted by the author are listed on page 259.

QUESTIONNAIRES Much of the basic information about films and library attitudes, processes, and methods in Chapters 6, 7, and 8 was gathered by questionnaire. Questionnaires were mailed to each of the libraries in the Public Library Inquiry's sample for intensive study; to an additional selected list of public libraries in one of the following categories: (1) libraries with a particular type of film service, (2) libraries known to be interested in starting a film service, (3) libraries with no particular interest in film services; and to a selected list of university film libraries and state libraries.

The Public Library Inquiry sample is made up of sixty libraries, each studied by several social science techniques. It is a device which the Inquiry used to obtain a reasonably representative picture of selected library activities. These 60 libraries do not provide a statistically accurate cross-section of the 7,408 public libraries in the United States; but, having been intentionally selected to exemplify variety of population, geographical locations, and types of service, they do provide a comprehensive and representative range of library structure and experience. By studying these libraries from several points of view, through visits and questionnaires, the Inquiry could compare and cross-check its data.

Although every study adapted the sample to fit its needs, these 60 libraries constituted the basic list for all Inquiry projects

employing the sampling method. They were selected in two groups. One group, called the basic sample, was made up of forty-seven libraries in the forty-three population areas selected by the Survey Research Center of the University of Michigan. These areas constituted a population cross-section accurately representative of the country as a whole, chosen to give a statistically reliable description of the use or non-use of libraries and attitudes regarding library services. The group of libraries in these areas consisted of thirty-nine city, town, and village libraries, four of which served the adjoining county also, four county libraries serving counties containing independent city libraries, and four county libraries giving the only library service. The second group of libraries, called the additional sample, consisted of eleven city, town, and village libraries and two county libraries. They were selected, upon the rating of three library experts, for their unusual characteristics, namely, their development of extended services or generally good-to-excellent work.

The Inquiry sample, which is the common ground for all Inquiry projects, consists, therefore, of 60 libraries, varied enough in size, location, and services to provide a comprehensive source for social science data.¹

No effort was made to obtain data for statistical generalizations for this report. Qualitative information was sought primarily. Some of the results of these questionnaires are tabulated or quoted in Appendix D.

Two types of questionnaire were prepared—one for libraries with established film collections and one for libraries with no collection.

INTERVIEWS The most fruitful source of information for this report, by far, was provided by personal interviews. Cecile Starr, who prepared the research report on which Chapters 6, 7, and 8 are based, interviewed some fifty people, mostly librarians, and made field trips to eleven public libraries. She was fortunate in

¹For a more thorough discussion of the sample and a list of the libraries and population areas studied see the general report of the Inquiry, *The American Public Library*, Appendix A.

securing the unstinted co-operation of librarians wherever she went.

The author talked, formally and informally, with more than one hundred key people in the nontheatrical film field. Particularly helpful and kind were: Floyde E. Brooker, of the U. S. Office of Education; George L. White, formerly director of Educational Films of Films, Inc.; Eddie Albert, Eddie Albert Productions; Robert Snyder, executive director of Film Program Services, Inc.; Florence Anderson, assistant secretary, Carnegie Corporation; and Roger Albright, director of Educational Services of the Motion Picture Association of America.

The author had the incalculable benefit of searching criticism and suggestion from Evans Clark, executive director of the Twentieth Century Fund, and from Robert Leigh, director of the Public Library Inquiry. The committee appointed by the Social Science Research Council to supervise the Inquiry was also extremely helpful.

So many people helped in the preparation of this report that it is difficult to single out a few. At the top of the author's list, however, are Lois Murkland, administrative assistant of the Inquiry, who was a never-failing help and refuge, and the author's secretary, Lillian Davis Little, who worked much harder on the manuscript than anyone had a right to expect. To them and to all the others who offered advice, suggestions, and criticism goes the author's warm appreciation.

APPENDIX B
EXCERPTS FROM REEL I OF THE
SHOOTING SCRIPT FOR A
DOCUMENTARY FILM

POST PRODUCTION SHOOTING SCRIPT

ROUND TRIP

A FILM PRODUCED BY THE WORLD TODAY, INC. FOR
THE TWENTIETH CENTURY FUND

Picture

Sound

REEL I

1. Title (on black background):

THE TWENTIETH CENTURY FUND
PRESENTS

Title Music

2. Shot of freight train coming up towards
camera and passing it.

Superimposed over shots 3 to 6

3. Title (animated on):

ROUND TRIP
THE U.S.A. IN WORLD TRADE

Sound Effects

Dissolve to

4. Title: A PRODUCTION
OF

THE WORLD TODAY, INC.
COPYRIGHT 1947 BY THE TWENTIETH
CENTURY FUND, INC., NEW YORK, N.Y.

Title Music

Dissolve to

5. Title: WITH
WINFIELD W. RIEFLER
PROFESSOR, INSTITUTE FOR ADVANCED
STUDY

PRINCETON, NEW JERSEY

AND

PAUL G. HOFFMAN
PRESIDENT, THE STUDEBAKER CORPORATION
MEMBERS OF THE COMMITTEE ON
FOREIGN ECONOMIC RELATIONS OF THE
TWENTIETH CENTURY FUND

*Picture**Sound*

[Shots 6, 7, and 8 omitted]

Title fades out (Note: Shot 7 continues after end of title)

9. Low shot—freight train going past—yard man signals.
10. High shot—freight cars.
11. Similar shot.
12. Steel girder on freight car.
13. C.U. Tankers.
14. C.U. Front of locomotive
15. Freight locomotive from top of tender.
16. C.U. Box car and automobiles seen behind it underneath.
17. Yard man swings aboard caboose.
18. Man in signal tower.
19. Freight train climbing grade towards camera.
20. Long line of tank cars.
21. Low shot freight train coming towards camera.
22. Prairie grade crossing. Freight train flashes across.
23. Prairie landscape going by, seen from train.
24. Freight train emerging from tunnel.
25. Freight train climbing mountain, shot from train.
26. L.S. Double header.
27. Another similar shot.

Dissolve to

28. Freight train entering harbor.
29. C.U. Signal bridge. Freight engine rushes by.

NARRATOR: Whaddya know? *My* name wasn't on those titles!—And I'm the guy that's supposed to get this discussion rolling. A big subject—

"The U.S.A. in World Trade." Now where shall we begin—

why, steel and er—er—oil, that's a good start already. Riding a freight along with that stuff may not be the most comfortable way to see the country, but we'll probably learn far more than by taking a streamliner.

Let's us swing aboard too!

Voices, sound effects and music

NARRATOR: That was certainly quite a trip. Well, it seems we can't go much farther in this direction.

Picture

30. Seagull flying up past tank cars.

Dissolve to

31. Night shot freight yard with gleaming rails.

32. Night shot locomotive approaching camera. Engineer leans out of cab and shouts:

33. C.U. Engineer.

34. Crates on flatcar with foreign addresses stamped on them.

35. Another similar shot.

36. Another similar shot.

37. C.U. Engineer.

38. L.S. Crates on flatcar.

39. Dining car moving past camera. Train stops and passenger peers out.

40. M.S. Passenger looking up from his meal. (He plays the part of the skeptical objector.)

Sound

Must be that a lot of this stuff's bound for overseas. Now what about this foreign trade—I've heard a lot of people asking—does it do us any good or is it just charity to the rest of the world?

ENGINEER: Hey, what are you doing here?

NARRATOR: We're trying to find out about foreign trade—where it's going to, who's buying it, what's the point of it all.

ENGINEER: You've come to the right place, Mister.

We take stuff from where they make it to where they need it.

Ten million tons from this yard alone—everything from an orange to a tractor going to 25 different countries. Why, we export $\frac{1}{3}$ of (noise of train blots out words). If it wasn't for the railroads the merchant marine wouldn't have any cargoes.

... great thing. Get what I mean?

NARRATOR: Well, we get the general idea. But we'd like to move around a bit and ask somebody else about foreign trade. Maybe we could speak to some of the people aboard who built that stuff on the flatcars. Perhaps there's someone right here on this train who could help us. *He* seems interested—excuse me. . . .

PASSENGER: What's all that foreign stuff doing here? . . . Those United Nations people moving in?

NARRATOR: Don't you approve of the United Nations, sir?

PASSENGER: Hurrumph . . . too many foreigners . . . we got no busi-

*Picture**Sound**Push over wipe to*

41. British machinist working at lathe in crowded machine shop. He looks up and speaks:

Push over wipe to

42. French worker with pickax rebuilding bridge.

43. M.S. British Machinist in shop.

44. Insert shot machinist points to lathe

45. Same as shot 43.

Swish pan to

46. M.C.U. Passenger.

47. American industrial worker standing at milling machine in shop. He waves a wrench, as he speaks.

ness getting mixed up with them . . . have we now?

BRITISH MACHINIST: Just a moment, sir. I couldn't help overhearing your remark. That "foreigner" thing, now—that bothers me . . . Back in 1940, when we took eight bombs one night in this here part of the plant, you didn't think of us as these "foreigners" then.

FRENCH WORKER: (speaks in French)

NARRATOR: (Interrupts) I beg your pardon, but not all of us understand French. Could you . . . ?

FRENCH WORKER: My English is not too good, but I will try . . . In the war, many nights, I helped your bombers to find bridges and railroad tracks. And now we need the materials to get them going again.

BRITISH MACHINIST: Exactly. The important thing is that those bombs were pretty rough on old "Betsy" here, and we had to call in a welding expert to fix her up a bit. Trouble is, she won't stay fixed. What I hope is, she'll hold together till that new one outside your dining car window gets here. . . . You couldn't ask that locomotive driver to hurry it up a bit, could you, sir?

PASSENGER: Why, this is preposterous! I never heard of such a thing!

AMERICAN WORKER: Take it easy, Mack . . . I built that new lathe he's waiting for, and if you knew anything about machines, you'd see it's a crime to expect a good man to turn out work on an old wreck like he's stuck with. That

*Picture**Sound*

48. M.S. British Machinist. He is interrupted by his foreman, who comes up to the foreground.

Limey needs new equipment, but fast!

BRITISH MACHINIST: Thanks, matie, I appreci—

FOREMAN: This is fine, everybody being so chummy and whatnot, but that blinkin' lathe on the sidin' out there ain't no gift. . . . We've got to pay for it and the only way we can get the money is to sell some of our stuff to you. How are you Americans going to feel when our goods turn up in your country?

49. M.C.U. of American Worker.

AMERICAN WORKER: Uh, uh, that don't sound so good to me. Maybe we shouldda kept that lathe here in Cincy. I mean, that guy needs a new machine all right, but, I don't wanna see some American lose his job on account of what that Limey is going to make on our own machines.

50. M.S. British Machinist and Foreman.

BRITISH MACHINIST: (his voice rising) Yeah, yeah . . . but we have to import food. So that means we have to sell goods.

51. C.U. French Worker.

FRENCH WORKER: (speaks very volubly in French)

52. C.U. American Worker.

AMERICAN WORKER: Hey now . . . wait a minute . . .

53. M.S. British Machinist and Foreman.

FOREMAN: We have obligations . . .

54. M.C.U. American Worker.

AMERICAN WORKER: I'm not going to be the fall guy on this deal!

55. C.U. French Worker. His voice is only faintly heard.

NARRATOR: Wait just a minute, boys. Looks like we've got to find out where we are.

56. American Worker.

Dissolve to

57. Ship loading freight in harbor.

Dissolve to

Some of our friends abroad think we should send them all the machinery they need.

Picture

58. L.S. Empire State Bldg. and Manhattan skyscrapers.

Dissolve to

59. Camera dollies in on Dr. Riefler who is sitting at a desk, on which stands a 16 mm. projector. He looks up and speaks:

He picks up a book and starts to open it.

He picks up a reel, puts it on the projector and switches off the light.

Animation sequence

60. Model of the U.S. seen from above. Goods collect, pile up, and move to the seacoast.
61. M.S. Similar to above.
62. Similar to above looking East, camera pans up over Atlantic where ships are sailing to Europe.

Dissolve to

63. Similar shot. Paper I.O.U.'s start coming back across Atlantic.

Sound

But our people at home are afraid that the goods made on those machines are going to compete with our own products. I think we've heard most of these arguments before. It's high time we call in someone who can give us the facts.

This is Dr. Winfield Riefler. He's an economist with a lot of practical experience in foreign affairs. Think you could help straighten us out on this, Doctor?

RIEFLER: You were right. All this did happen before—unfortunately. As a matter of fact it's all been well documented.

Shall we take a look at the record? Here are the figures for 1920. In that year—

NARRATOR: Couldn't we have something a little more exciting. This is a movie, you know.

RIEFLER: Why, certainly. I've got a film right here that ought to make things much clearer.

For ten years after the First World War, as today, there was a great demand for our products all over the world. This scramble for world markets resulted in some pretty short-sighted thinking.

For instance, some people reasoned that all we had to do was to get our products onto ships bound for foreign ports and prosperity was guaranteed. They forgot that a lot of this business was done on credit. We wanted our pay in dollars and the only way the other fellow could get dollars was to sell us something or

Picture

64. C.U. Credits spiked down on Washington Monument.

Dissolve to

65. Shot looking out across Atlantic. Globe revolves to show U.S. built on high cliffs labeled "Tariffs."

66. C.U. of shot 65. Ships arrive and bump into Tariff wall.

67. M.C.U. Dr. Riefler behind projector. He switches projector off.

68. M.S. Passenger in dining car finishing his meal.

69. Dr. Riefler. Same shot as 67.

70. M.S. Armed guard walking up and down in front of truck from which gold bars are being unloaded.

71. Guard comes up to camera and speaks:

72. M.S. Riefler.

73. M.S. Passenger in dining car.

Sound

send us gold. From our point of view everything was rosy.

But from the other fellow's point of view things look entirely different.

RIEFLE: Because our tariff made it difficult to send us goods, other nations had to ship us gold.

PASSENGER: Gold? Well, what's the matter with gold?

RIEFLE: Why, nothing, so long as it keeps moving. But in return for our goods we were getting more gold than we could possibly use—

In fact, we ended up with two thirds of the world's monetary supply.

GUARD: Some guys dug this out of a hole in Africa and now we're putting it back in a hole in Kentucky . . . I don't get it.

RIEFLE: That's just it—nobody really got it. Only the countries that had gold could buy freely from us; the others had to take their goods elsewhere.

Foreign trade dried up, and this accentuated the worldwide depression.

PASSENGER: Now look here! Don't blame our depression on lack of foreign trade. It couldn't have been that important. Everybody knows that our foreign trade has always amounted to less than 10% of our total business. If you asked my friend, Paul Hoffman, I bet you he'll back me up.

- | <i>Picture</i> | <i>Sound</i> |
|--|--|
| 74. C.U. Paul Hoffman getting out of his car. He speaks to the camera. | HOFFMAN: No, J.B., I'm afraid you're wrong. |
| 75. C.U. Hoffman. | The crippling of foreign trade was not the only factor in the depression, but it certainly was an important one. And that 10% figure you gave, that's overall. In some industries, ours for example, the figure has run much higher. |
| 76. M.C.U. Same as shot 75. | And that extra production for export is a very vital factor. It not only means more jobs in plants like ours, but it also means lower costs and therefore means lower prices for the home market as well as the export market. |
| 77. C.U. Passenger. | PASSENGER: Well, if he says it's good, it must be okay. |
| <i>(Camera starts to pan away)</i> | Hey, wait a minute! What about all this manufacturing machinery? Isn't that setting our competitors up in business? |
| <i>Swish pan to</i> | NARRATOR: Well, we ship a lot of machinery to South America. Let's see what people down there think about it. |
| 78. L.S. Ship in harbor. | CAPTAIN: You know, this worries me. Pretty soon your people are going to have so many factories of their own that they won't be buying from us any more. All these ships bringing in manufacturing equipment will be making half their trips under ballast. |
| 79. M.S. American ship's Captain and South American businessman talking at rail. | SO. AMER. BUSINESSMAN: No, my friend, I don't see it that way. See those fellows over there; they're working for 80 cents a day. But the wages in our new factories are much higher. Don't you think our people will want more cars, radios and refrigerators, just as much as your stevedores do? |
| 80. L.S. Freighters unloading in harbor. | |
| 81. Same shot as 79. | |
| 82. Men carrying sacks away from conveyor. | |
| 83. L.S. Same action. | |
| 84. Same shot as 79 and 81. | |
| 85. C.U. Businessman. | |

*Picture**Sound*

Pan over to Captain

CAPTAIN: All right, but in the future won't you make everything you need?

86. C.U. Businessman. He shakes his head.

BUSINESSMAN: We can never compete with your mass production industries. But the more industrialized we become, the more our people will want to buy, and be able to buy.

Sound of boat whistle

87. Steam boat whistle.

BUSINESSMAN: Have no fear, Captain! I'll be wishing you and your ship many a bon voyage!

88. M.S. Businessman and Captain drinking a toast.

END OF REEL I

APPENDIX C

SAMPLE EVALUATIONS MADE BY EDUCATIONAL FILM LIBRARY ASSOCIATION

RADIO BROADCASTING TODAY

621.384

19 min., b&w . . . 1948

EFLA EVALUATION

March of Time, 369 Lexington Avenue, New York 17, N.Y.

Subject Area: Broadcasting, social studies

Evaluators: Indiana University, St. Louis Public Schools

Synopsis: An appraisal of broadcasting today. High spots of production, sponsors, types of shows, F.C.C. Glimpses of actual shows: Jack Benny, Toscanini, sports, news, etc. Lee De-Forest protests against misuse of "his child"—radio. Questions value of quiz programs and soap operas. Stresses commendable programs, explains Hooper ratings.

Uses: Review situation in radio today; show absurdities in many types of programs; present problems faced by writers and producers.

Age Level: Senior high, college, adult

Technical: Sound—good; Photography—good

Comment: Indiana—material interestingly presented. Not much on FCC and what radio is expected to do by law. One group member was left with feeling of hopelessness for the future of radio. St. Louis—Too long for value of material presented

Rating: Indiana—good; St. Louis—fair

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EFLA NO. 1948. 397

THE CHURCH IN THE ATOMIC AGE

172.4

19½ min., b&w . . . 1947

EFLA EVALUATION

Film Forum Foundation, 127 E. 12th Ave., Spokane 10, Washington

Subject Area: Moral issues in use of the atomic bomb

Evaluator: Akron Public Library

Synopsis: The church as a force for good in the world must face the problem of the atomic age. The picture is addressed to all faiths. It shows the destruction of war, the decision to use the bomb and the results in destruction and suffering. It asks what is the stand of the church on the question of war in this crucial hour.

Uses: To pose problems of: cost of war in atomic age; should church take a stand to abolish war; can we face moral issues of atomic age

Age level: College, adult

Technical: Sound—fair; photography—good

Comment: A powerful plea for peace. It presents the problem that faces the world today in terms of moral issues, but makes no suggestions for constructive action. Intended to be used in film forums. Discussion guide is provided.

Rating: Excellent

Copyright 1948 by Educational Film Library Association, Inc.
1600 Broadway, New York City 19 EFLA NO. 1948. 336

SEWING—SLIDE FASTENERS

646

10 min., b&w . . . 1947

EFLA EVALUATION

Young America Films, Inc., 18 East 41st Street, N.Y. 17, N.Y.

Subject Area: Sewing

Evaluator: Indiana University

Synopsis: How to set a slide fastener in a blouse, a skirt and a dress. Demonstrates the preparation and fitting of the garments such as fitting shoulder and neckline of blouse, basting, using sewing machine, and the concealment of fastener openings

Uses: To show how to set in slide fasteners; examples of use.

Age Level: junior high, senior high, college, adult

Technical: sound—good; photography—good

Comment: Demonstrates quickly and skillfully the insertion of slide fasteners in garments. Lack of sufficient color contrast between fabrics of garment and fastener makes some operations hard to follow.

Rating: Good

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EFLA NO. 1948. 359

APPENDIX D
SUMMARY OF REPLIES TO THE
PUBLIC LIBRARY INQUIRY QUES-
TIONNAIRE TO PUBLIC LIBRARIES
(JUNE 30, 1948)

I. THE TWENTY-EIGHT PUBLIC LIBRARIES HAVING FILM COLLECTIONS
(Not all information was available from each library)

A. The Time Span of the Collections

<i>Time Span</i>	<i>Number of Libraries</i>
Five or more years	9
3-5 "	1
1-3 "	7
½-1 "	3
Less than ½ "	4
Have purchased films, but have not yet begun circulating	4

B. The Total Number of Films

<i>Number of Films</i>	<i>Number of Libraries</i>
More than 500	4
250-500	2
100-250	5
50-100	10
Less than 50	6
Unknown	1

C. The Number of Films Obtained from Industrial Sponsors

<i>Number of Films</i>	<i>Number of Libraries</i>
More than 50	0
25-50	4
10-25	6
Less than 10	8
None	0

D. The Number of Films Obtained from Government Agencies

<i>Number of Films</i>	<i>Number of Libraries</i>
More than 100	4
50-100	3
Less than 50	11

E. Fees for Films

<i>Fees</i>	<i>Number of Libraries</i>
Charge a fee	4
Will soon charge for color films	1
Charge 50 cents to nonresidents	1

F. Sixteen-Millimeter Projectors in Libraries

<i>Number of Projectors</i>	<i>Number of Libraries</i>
0	2
1	15
2	4
3-6	5
16 (1 in each library branch)	1

G. Film Librarians

<i>Number of Full-Time Librarians or Equivalents</i>	<i>Number of Libraries</i>
Less than 1	3
1	6
1½	9
2-3	3
3-6	4
Did not specify	3

H. Film Programs in the Library

- 12 libraries have film forums in the library or its branches.
- 15 libraries have children's programs.
- 16 libraries have special film programs.
- 5 libraries, at least, hold preview screenings in the library.

I. Advisory Services

- 25 libraries assist in film selection and other informational services.
- 9 libraries assist in outside bookings.

J. Libraries That Have Membership in Film Associations

- 20 are members of the Educational Library Association.
- 17 are members of local Film Councils.
- 5 libraries expect to help organize local Film Councils soon.
- 4 libraries report "no Film Council."
- 3 libraries gave no answer.

K. Film Services from Other Sources

- 20 libraries are located in communities in which schools have their own film collections for classroom use.
- 23 libraries are located in communities in which there are film services available through one or more commercial dealers.
- 9 libraries are located in communities having easy access to nearby university extension or college film collections.

L. Funds for Film Purchase or Lease

<i>Annual Funds</i>	<i>Number of Libraries</i>
\$5,000 or more	3
\$3,000-\$5,000	6
\$1,000-\$3,000	9
Less than \$1,000	3
No budget; only free films in collection	2

M. Exclusive Group Service

- 2 libraries lend to groups only.
- 5 libraries plan to lend to organized groups only when they actually begin to circulate the collection, which has already been begun.

II. THIRTEEN LIBRARIES WHICH NOW PLAN TO ADD FILMS TO THEIR COLLECTION

In these thirteen libraries, the equipment, organization, location, and so forth are as follows:

A. Membership in Film Councils

- 4 are members of local Film Councils.
- 5 expect to help organize Film Councils soon.
- 2 report "no Film Council."
- 1 reports itself not a member, but located in a town in which there is a Film Council.

B. Projection Equipment

- 6 have sixteen-millimeter projectors and other equipment (one of the 6 has 3 projectors).
- 3 have ordered projection equipment.

C. Film Programs

- 6 have had various types of film programs in the library and its branches.
- 2 plan to have film programs soon.
- 2 have no room in the library or in its branches for film programs.

D. Film Information

- 9 have film information files and a good collection of pamphlets, periodicals, etc.
- 2 expect to start film information files soon.
- 5 report book films for groups outside the library (one reporting that the demand for films is slight).

E. Relationship to Film Services from Other Sources

- 9 are in communities in which schools have their own film collection for classroom use.
- 9 are in communities in which there are one or more commercial film dealers.
- 2 are in communities having easy access to near-by university extension film collections.
- 2 are in communities in which schools have their own projectors, but rent or borrow films for classroom use.

F. Adequacy of Film Services

- 8 felt that existing film services were inadequate to meet the community's needs.
- 4 did not answer the question.

III. THIRTY-ONE PUBLIC LIBRARIES THAT DO NOT HAVE FILMS

The pertinent facts about these thirty-one libraries without film collections are as follows:

A. Planning for Film Services

- 13 have considered film circulation and advisory services.
- 11 may have film circulation services within the next two years.
- 14 do not expect to have such services within the next two years.
- 6 have no definite plans.

B. Reasons for not having film services

- 19 lack sufficient funds for film services.
- 11 lack the space to carry on film services.
- 7 lack personnel necessary for handling film services.

C. Projection Equipment

- 1 has two projectors.
- 2 have one projector.
- 27 have no projectors.
- 6 borrow a projector for library use.

D. Film Programs

- 4 have an auditorium or some other room in which films may be shown.
- 11 have no space in which films may be shown.
- 5 have had film forums in the library or its branches.
- 2 have had children's film programs.
- 2 have had special film programs.

E. Film Information

- 13 maintain an information file of publications and periodicals.
- 5 assist in film selection, planning, or booking.

F. Membership in Film Councils

- 5 are members of local Film Councils.
- 1 expects to help organize a local Film Council soon.
- 2 report "no Film Council."

G. Film Services from Other Sources

- 23 are located in communities in which schools have their own film collections for classroom use.
- 15 are located in communities in which there are one or more commercial film dealers.
- 8 are located in communities having easy access to near-by university extension film collections.
- 2 are located in communities in which schools have their own projectors, but rent or borrow films for classroom use.

H. Long-Term Planning for Film Service—Miscellaneous

- 1 plans to have film circulation service when a new building is available in two or three years.
- 1 has asked for a \$3,000-\$4,000 budget for film purchases and plans to lend films to groups only.
- 1 claims the best audio-visual information file in the state.
- 1 is located in a community not yet aware of its film needs; a Film Council, already under way, should help.
- 1 has several films which were deposited during the war; it has asked for a budget to facilitate additional film circulation.
- 2 may join in co-operative film circulation plans with larger nearby public libraries.

IV. THE LIBRARIANS' VIEWS ON FILMS IN PUBLIC LIBRARIES

Selected replies to the question: "What is your opinion, in general, as to the desirability of a public library furnishing film service and film information to its community?"

Replies from librarians who think their libraries may want to establish a film collection within the next few years.

- 1. An important part of public library service, which is much needed in the community. However I think that the planning

should be sound, making an effort to take advantage of the best opinions in the community.

2. It is the function of a library to provide all possible channels for adult education. Visual and auditory methods are primary methods.

3. I have not been able to give as much thought to this subject as I think should be given in order to give a worthwhile opinion. But until I can give further thought to it, I am of the opinion that libraries should not give too much space to this type of program. There are times when the film could be used to advantage, perhaps.

4. Very good—though too expensive for a small town.

5. In this library we have not yet done a good job of furnishing books to our patrons. This must be done before we are justified in spending money for films. However, if films can be furnished without jeopardizing the other services that a library must give, then I think that film service is desirable. Information regarding films should be given, as this falls into the general information service that every library should offer to its community.

6. It is desirable that an additional sum of money, if it does not decrease the book fund or any of the library's existing services, be used for film service, and it should be large enough for a good collection of films.

7. Within the next month or two, we expect to make a modest start with a \$3,000 to \$4,000 annual budget allocation for the year. Free loan, to organizations only, monthly group previews. As soon as a library is able to do a fairly complete job of book and information services, it should start a lending library of audio-visual materials such as 16-mm. educational films.

8. I think it an excellent idea provided it can be provided on sufficient scale to supply the full needs.

9. Believe it to be worthwhile—good public relations media and should be a recognized function of the public library system.

10. Consider it very desirable and of growing importance because (1) urgent need for enlightenment on current problems; (2) films will reach nonreaders; (3) many community groups are now using films; (4) supply of good films on wide range of subjects now available; (5) affords good means of interesting people in reading.

11. Public library (is) logical place for film service as part of adult education work with groups and organizations.

12. Highly desirable. In fact, any library which doesn't is "missing the boat."

13. There are in any community groups ready to use such service and others who would use it if it were established.

14. Completely desirable and a justifiable service in a tax-supported institution.

15. Educational films may be as informative as books, and in omitting this service we deprive our public of educational values which should be presented alongside book services.

16. I believe it to be an excellent idea, if there is no other agency to do it. However, here in . . . a great deal of this is taken care of by the public schools, and . . . is too small a town to have two such agencies.

17. Film service is desirable but not the most important work of a public library. A public library should make film information available to its community.

18. It is very desirable that the library furnish information about films to the community, and then as soon as possible to include a collection of films for the use of the community.

19. I have not made a definite decision. It does seem to me that the Free Public Libraries are agencies proper to render film service.

20. We feel it is a distinct function of the library if it can be done in an efficient manner.

21. Any library should be interested if possible to incorporate film service in its ever-widening field of service and in its constant endeavor to reach its citizens.

22. Audio-visual materials are becoming informational and educational media and as such have a place in public library service. However, the special technique, as to use, care, transportation, etc., require the assurance of adequate financing, suitable building facilities and trained personnel. Unless a sustained, co-ordinated program can be devised and the public provided with something approaching a professional service, a film division is of no credit to the public library. If the library budget permits the establishment of a well-developed film service there is no reason why this medium of furnishing information should not be used.

23. It seems to us that the library is the logical center for use and distribution of educational films. We believe this service has a good future.

24. It is a very important service in the rapidly developing field of audio-visual education in the public library. It should be provided by every public library just as soon as this can be done without curtailing other library service of equal importance.

25. It is a very good thing to do if not already being done.

26. There is a great demand for the service and it should be undertaken if book program does not suffer.

Replies from librarians who think their libraries will not want to establish a film collection within the next few years.

1. Desirable if the library can do so without *in any way* sacrificing supplies or service of reading matter, but it is somewhat doubtful if this is possible. It is better for the library to do one thing (supplying reading matter) supremely well, than to do

many things, including whatever is the latest in pedagogy, indifferently.

2. Film information—yes. Film service—doubtful whether necessary with present public school setup.

3. This is a very desirable service but it is a new idea for this community and the people do not know of its possibilities. At present we would not have funds available to interest the public or start the service.

4. We believe that we should furnish film information to the community. We should like also to give opportunities for community leaders to preview films.

5. I have not considered this, but my opinion would be, if we had the room, more help, and in fact plenty of funds, it would be of value.

6. It depends entirely on the community it is serving.

7. Very desirable, if other sources are not already well equipped.

8. It is a splendid idea if the library is in a financial position to do so and would not be spreading its activities too thin.

9. Have never considered it a service of the public library, unless it was a large city library. It would seem agencies especially equipped to provide film service on a commercial basis would do a better job. No smaller library has resources or facilities to provide a satisfactory service.

10. I think it would be good for all libraries but . . . has no call for anything like film lending

11. Very desirable to act as clearinghouse, depository, etc., but this library has no room.

12. Fine public relations and of great educational value.

13. We do furnish information but the organizations using films here all have all the information they need and know

just what they want and where to get it. We have sent out letters to all organizations and have had meetings and do keep in touch with all of them.

14. The "desirability" is beyond question. However, until the "American Public Library" in general, and this one in particular, can acquire sufficient public support and income to provide *adequate* book and reference service my personal opinion is that film service is utterly beyond consideration. I feel that the energy that is being devoted to consideration of this matter might better be directed toward achieving wider and better use of the materials and services already within the province of the public library.

15. Yes, if funds permit. Librarians have a great tendency to spread themselves too thin. I favor the development of staff and book services to a degree which at least approaches adequate, before establishing other services.

16. I think it is fine if it can be afforded and if the use would justify the expenditure. I feel that there is some doubt as to local groups being able to rent or purchase equipment to show the films. That would probably have to be up to the library as well as furnishing the films.

17. Films are an important factor in adult education. Organizations would appreciate the quick service at little or no cost.

18. It would seem to be a legitimate service, especially for documentary films.

19. It is something that is needed. But it seems to me that a number of antiquated library buildings are going to have to be replaced with new and commodious ones before the program can get going properly. We have no place for the showing of films, and no place for storing film collections and other equipment.

20. Eminently desirable. Library is dispensing three commodities: information, education, recreation. Form in which they are dispensed is immaterial.

GLOSSARY

Acetate: a slow-burning transparent chemical substance used as a film base.

Action: movement before the camera or on the film.

Angle, camera: the viewpoint from which the camera photographs the scene.

Angle shot: a shot taken after the master scene with the camera in a different position.

Animation: a series of stationary drawings or models photographed one frame at a time. Slight changes in each drawing produce the effect of continuous movement when projected on the screen.

Animation board: the desk on which the individual drawings are made.

Animator: the artist who draws the pictures or makes the models for the animation.

Answer print: the print presented by the producer to the sponsor for his final okay.

Aperture: the opening in camera, projector, sound recorder or positive printer at which each frame stops during exposure, projection, or printing.

Art film: a film which explores its subject in a consciously artistic or experimental manner.

Base: the transparent celluloid film which supports the photographic image in a photosensitive emulsion.

Bath: chemical solutions in which film is processed.

Bloop: sound caused by a splice across the sound track.

Blooming: patching the sound track on the print to eliminate the bloop.

Booking: reserving a film to be used at a definite time.

Can: a metal container for shelving or shipping films; also, the mixer's earphone.

Cells: the individual frames used in animation.

- Cement: adhesive used to join together two pieces of film.
- Change-over: a change from one projector to another without interruption of picture or sound.
- Cinematographer: the cameraman in charge.
- Cinematography: film-making.
- Claw: a mechanism in camera and projector that pulls the film into place as it unwinds.
- Close-up: a close view, so that the photographed image fills nearly all the screen.
- Commercial film: a sponsored industrial film or a film for theaters.
- Continuity: the actual relationships of scenes and sequences in a film; a written script.
- Cooked: overdeveloped film.
- "Cut," "Stop the Camera": signal that the shot is finished.
- Cut: the change or transition from one scene to another.
- Cut-back: repetition of or continuation of a previous scene shown earlier in the film.
- Cutter: the technician who carries out the actual separating and joining of shots and scenes until the finished picture is assembled.
- Cutting: selection and arrangement of scenes into a completed film (see editing).
- Dailies: rush prints of each day's shooting.
- Dealer: a person who sells and rents films and/or projection equipment.
- Density: the quality or degree of opaqueness of the negative or positive print.
- Depth of focus: the camera range, after focus, in which everything before the camera registers in sharp focus.
- Developer: the chemical used to bring out the image on exposed film.
- Developing: treating the film chemically to bring out the image.
- Diaphragm: a camera mechanism for masking the lens to control the amount of light reaching the film; also a vibrating disk in a microphone or loud speaker that transforms sound waves to electricity or electricity back to sound waves.

Diffuser: a screen used to soften the light.

Director: the person in complete charge of the filming of a picture.

Dissolve: the fading-in or -out of one scene to another, so that they overlap.

Distributor: one who sells, rents, lends, deposits, or leases films.

Documentary: a film based on real life made in the actual setting without professional actors.

Dolly: a truck or movable platform on which the camera and the microphone are carried while shooting a scene.

Double exposure: two scenes photographed one on top of the other on the same film.

Dubbing: putting new sound onto a sound track; mixing several sound tracks and re-recording into the finished combined track.

Dupe: duplicate negative.

Editing: selecting, arranging, and combining scenes and sound track to make the final film.

Editor: the person who supervises the selection, arrangement, and combination of scenes and sound to make the final film.

Educational film: a classroom film or a film designed to inform or to educate.

Emulsion: the light-sensitive coating on the film base.

Entertainment films: films made primarily for amusement.

Exchange: a distribution center for films, usually theatrical.

Exciter lamp: light bulb in a projector which projects light through the film to the photoelectric cell.

Experimental film: a film which, by subject or technique, differs from most films.

Exposure: the process of controlling the amount of light which reaches the film.

Exposure meter: a mechanism for measuring the amount of light reflected from the object before the camera and for calculating the proper exposure.

Fade-in (or -out): the gradual emergence of an image on the screen from darkness or disappearance into darkness.

Feature: a full-length film of five or more reels.

- Field: the photographed area that will appear in the film.
- Film: an emulsion-coated strip of celluloid—usually 35 millimeters, 16 millimeters, or 8 millimeters in width—that will retain a photographic image.
- Film chamber: the removable section of the camera that holds the film.
- Film forum: a combination film showing and discussion.
- Film library: any institution (business, government, or educational) that circulates or distributes prints of films.
- Filmstrips: motion-picture film that is projected one frame at a time; also called slidefilms.
- Filter: colored glass or gelatin placed in front of the lens to absorb certain light rays so as to highlight or eliminate certain colors or shades.
- Finder: eyepiece for observing what is being photographed through the camera lens.
- Fine grain: any photographic emulsion of particularly small grain; in particular, a print made from the original negative from which a duplicate is struck.
- Fixing: the removal of all undeveloped emulsion from the film.
- Flash: extremely short scene
- Flashback: a scene that cuts in on the story to show something that has happened in the past.
- Focus: to adjust the lens so as to sharpen the image.
- Footage: the way in which film is measured and the standard of length.
- Frame: each individual picture on the motion-picture film.
- Frequency: the value scale of sound tones, in kilocycles.
- Gamma: print contrast resulting from laboratory processing.
- Gate: the retainer that holds the film against the aperture in the projector.
- Half-tones: middle tones between dark shadows and highlights.
- Hardness: excessive contrast in the film print or negative.
- High key: emphasis on the light tones.
- Highlights: where much light is used.
- Hot: too much light.
- Image: the object or likeness reproduced on the film.

Industrial film: a film made by business or industry.

Information film: a film to inform adults on some subject.

Insert: a scene in a picture that is different from all the rest of the picture.

Instructional film: a teaching film for classrooms.

Interior: any indoor scene.

Iris: the adjustable diaphragm in front of the camera lens used to control the admission of light.

Iris-in (or -out): gradual emergence or disappearance of a scene through a growing or diminishing circle.

Laboratory: the place where films are developed and prints made.

Latent image: what is on the exposed film before it is developed.

Latitude: the possible degree of variations in exposure.

Leader: blank film at the beginning and the end of a reel of film.

Lens: the curved-glass eye through which the scene is photographed by the camera.

Level: the volume of sound.

Lip synchronization: simultaneous shooting of sound and photography.

Location: any place outside the studio where films are made.

Long shot: the photographing of a whole scene so that a distant view of some objects is included.

Magazines: the film containers of the camera.

Mask: a cut-out placed behind the lens to limit the size or shape or contents of the scene to be photographed.

Master scene: the first take of any scene shot as directed in the script.

Medium shot: between a close-up and a long shot.

Microphone, or mike: the instrument through which sound is converted into electrical waves.

Mike stew: sounds not supposed to be picked up by the microphone.

Mix: recording or re-recording of sounds, so as to blend them together.

Mixer: sound-recording engineer; also called a monitor.

Montage: a rapid succession or superimposition of pictures us-

- ing dissolves or wipes to create an over-all effect; also sometimes used synonymously for the process of editing.
- Moviola: a small machine for viewing film and listening to the sound without projection.
- Narrator: a voice which delivers the commentary or tells the story.
- Negative: film on which light and dark tones are reversed.
- Nontheatrical film: a film for audiences outside theaters.
- Optical: a photographic process for duplicating films, in which tricky effects are obtained by combining frames, using wipes, dissolves, etc.
- Optical glass: fine glass used to make lenses.
- Orthochromatic film: sensitive to blue and green, but not to red and orange.
- Overexposure: film exposed too long, resulting in a print that is too light.
- Pan: a gradual swinging of the camera in any direction, up or down or from left to right.
- Panchromatic film: sensitive to all colors.
- Parallel action: alternate shots of action supposedly occurring at the same time.
- Perforations: holes in the edge of the film that engage the sprockets in the camera and the projector.
- Photoelectric cell: a device through which light is converted into electric current proportionate to the amount of light that falls on it (P.E. cell).
- Positive: the true picture—a print made from the negative.
- Prescoring and postscoring: recording the sound before or after the picture has been taken.
- Preview: advance showing of a movie before it has been released or the screening of a film prior to a formal screening of some sort.
- Preview-for-purchase: a film sent free of charge to be viewed before making a purchase decision.
- Printer: a machine that makes final positives from the negative.
- Processing: developing and printing the film in the laboratory.

- Process shot: photographs of actual scenes combined with projected backgrounds or model sets or drawings.
- Producer: a company that makes films or the executive in charge of all the business and administrative aspects of the film-making.
- Raw film (or stock): unexposed and undeveloped film.
- Recording: the process of putting sound on film.
- Recording channel: all sound equipment, from mike to film track.
- Reel: the spool on which film is wound; also, a unit of film length —1,000 feet for thirty-five-millimeter and 400 feet for sixteen-millimeter film.
- Release: a completed film made available for distribution.
- Reversal: film that can be made directly into positives without the use of a negative; used largely in sixteen-millimeter production.
- Rewind: a device for transferring film from one reel to another; also, to wind the film onto the original reel after screening it.
- Rough cut: an assembly of scenes that have not gone through the final cutting process.
- Rushes: scenes just shot; same as dailies.
- Scenario: a complete written script containing camera action, dialogue, and story development; usually used for theatrical films.
- Scene: subdivision of the sequence; one or more shots of the same action, objects, or subjects.
- Screen credits: all announcements of who did what on the screen titles which precede or follow the film.
- Script: the detailed shot-by-shot and sequence-by-sequence written guide to the making of the film (also, shooting script, final shooting script, and post-production shooting script). Term is used instead of "scenario" for nontheatrical films.
- Script girl: a clerk who keeps a detailed written record of all the minutiae of the actual shooting, set, costumes, action, dialogue, and so forth.
- Sequence: a series of scenes that develop one major part of the story or content.
- Set: a studio-constructed scene.
- Set-up: the position of the camera as arranged for shooting.

Shooting: the actual camera work.

Shot: the indivisible first unit in the film (shots, scenes, sequences) which consists of a single continuous run of the camera.

Shutter: a mechanical device that revolves between lens and film.

Slidefilm: filmstrips which are projected one frame at a time.

Slow motion: the film is speeded faster than normal through the camera, so that the action appears to be slowed down.

Sound track: the edge of the film on which the sound is recorded.

Soup: the developing mixture.

Splice: cementing two pieces of film together; also, the joint that results.

Sponsor: one under whose auspices a film of any type is made and who usually pays for the film.

Sponsored film: a business or industrial film.

Sprockets: the teeth in the camera or projector that hold the film in the holes punched for this purpose.

Still: an ordinary photograph of a scene from a movie taken during the filming or blown up from a frame from the film itself.

Stock shot: a library shot taken at some previous time, not for the production in which it is used.

Stop: the opening of the lens diaphragm.

Stop motion: shooting a film by exposing only one frame at a time.

Sync: synchronization—the matching of sound and pictures.

Take: one shot, picture or sound; also means a good shot.

Tank: the developing container.

Telescopic lens: a lens that magnifies distant or small objects.

Tempo: the pace and timing of a picture.

Titles: the footage preceding and following the actual story on which information is given about title, who made the film, and so forth; also, words which are superimposed on the film, as in silent pictures.

Treatment: the preliminary guide to the film written before shooting the script.

Trucking shot: a traveling shot, in which the camera itself is in motion.

- Underscoring: musical background behind action and dialogue.
- Variable-area track: a sound track in which sound is recorded in black peaks and valleys.
- Variable-density track: a sound track in which sound is recorded in varying exposure densities.
- Voice-over: narration recorded after the photography has been made.
- Wild: shooting without the sound, which is recorded separately.
- Wipe: one scene disappears from the screen, while another replaces it as though one were being wiped off during the replacement.
- Work print: an assembly of scenes used during the editing, from which the final negative is made after the work print has been completely cut and assembled.
- Wow-wows: abnormal vibrations in sound, usually resulting from faulty projection.
- Zoom: the camera moves (or appears to move) sharply toward the subject being photographed.

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